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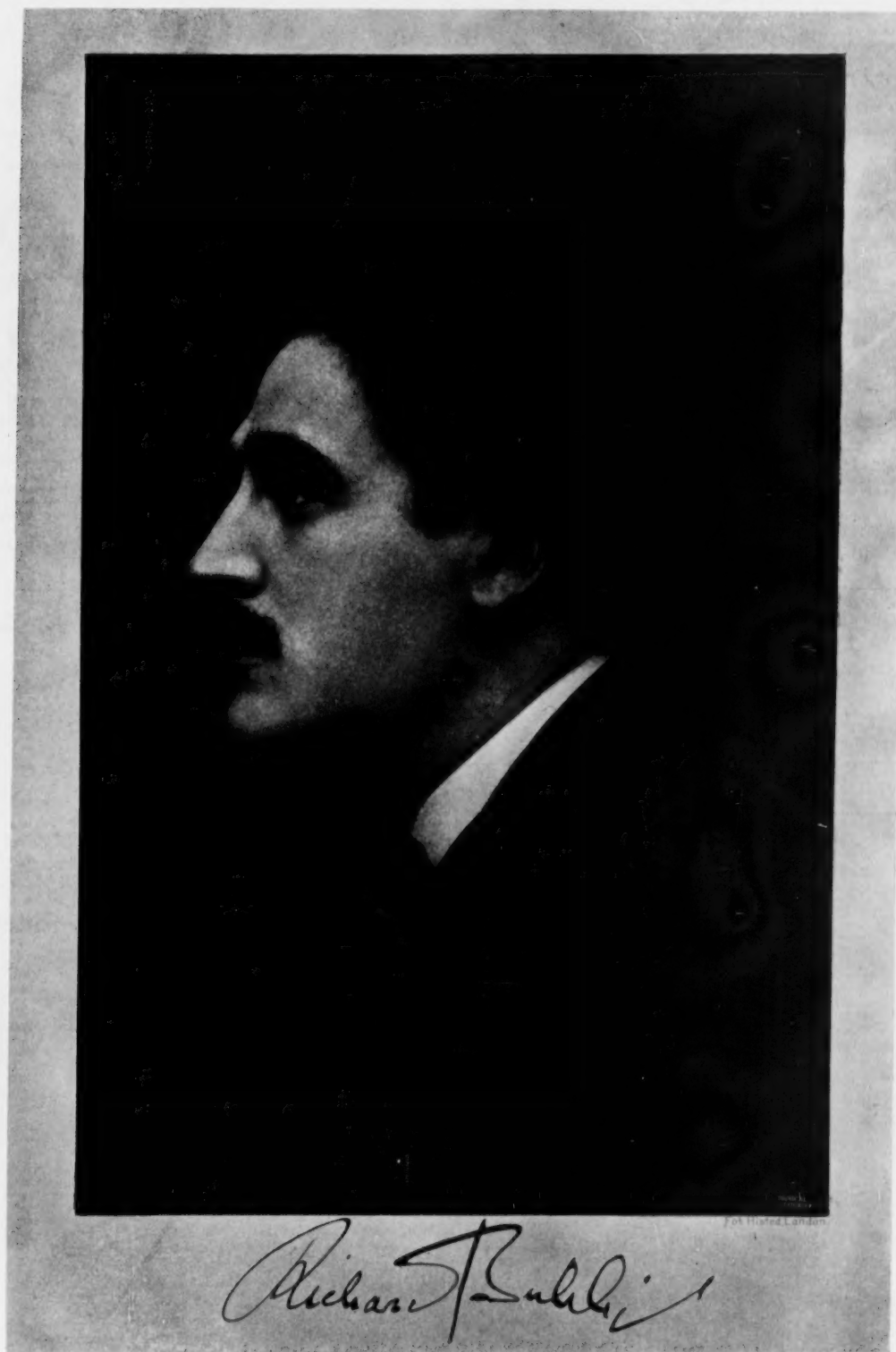
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WHOLE NO. 1900



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MUSICAL COURIER

VOL. LXXIII.—NO. 8.

NEW YORK, THURSDAY, AUGUST 24, 1916.

WHOLE NO. 1900.

ASSOCIATION OF MUSICAL CONDUCTORS FORMED IN LONDON

Exact Status of Organization Not Clear as Yet—Odd Rules Concerning Membership in Other Organizations—When Is a Conductor a Violinist and Vice Versa?

33, Oakley Street, Chelsea, London, July 28, 1916.

During this week I have been leading a particularly strenuous life, even for me, for I have been imbibing all the details that I could happen upon about a new society which has recently come into being under the title of the Association of Musical Conductors. It is a curious business, this, since, so far as I have been able to glean at present, this association has been founded with a view (not on the surface) to adjusting the balance between the conductors of musical comedy, music halls, cinemas, etc., and the orchestral players in the same places. The point seems to be that the players have combined their two existing organizations and have thereby become very strong, maybe too strong. I cannot give you complete details of the entire business just at present, for I have not got them, but you shall have them in due course. I imagine that the whole affair is the outcome, however indirectly, of the similar American organization. But the curious part of the matter, so far as I at present understand it, is that while one of the rules of the Association of Musical Conductors expressly prohibits its members from being members of any other organization other than a benefit society, and therefore, of the orchestral union, it has, or seems to have, overlooked the fact that a large proportion of its potential members are preferably orchestral players rather than conductors, in the proper sense of the term. In the smaller theatres, in the cinemas, music halls and so on, for example, the conductor is usually the first violinist or some other instrumentalist of the orchestra. He may be promoted for the moment from first fiddle to the conductor's desk, for the run of the particular piece, say for a month or two. Then he reverts to type, that is, goes back to his fiddle or other desk. Now, is he henceforth a conductor within the meaning of the rules of the aforesaid Association of Musical Conductors, or is he a fiddler within the meaning of the rules of the orchestral players' union? He can't be both, because the rules of the association expressly say so. I fancy I can see a pretty pother ere the world is very much older. I have already given one case wherefrom trouble might conceivably arise. Another is—what is to become of the quasi-conductors referred to who are already members of the orchestral union? However, there I must stop for the moment.

ROBIN H. LEGGE.

FEARFUL SLAUGHTER COMMITTED BY FAMOUS BANDSMEN

Sousa vs. Pryor at Baseball Results Badly for the Innocent Sphere—Exciting and Amusing Contest on the Asbury Park (N. J.) Diamond

(See illustration on page 17.)

The last week-end brought two famous concert bands next door to each other on the east Jersey coast. John Philip Sousa and his men were at the Ocean Grove Auditorium on Friday and Saturday, for two days of special concerts; Arthur Pryor and his forces, about a mile farther east in the Arcade at Asbury Park, where they play all summer. It just happens that there are certain men in the two bands who confess to playing one other thing just as well as they do their various instruments of brass, wood and hide. This other thing is baseball. A challenge was the outcome and on Saturday morning, August 19, the two teams met on the Asbury Park ball grounds. The members of the two teams were made up entirely from the bandsmen, while the rooters were organized under the leadership of the redoubtable "March King" himself and the formidable Arthur Pryor. Among those most decidedly present were Congressman Scully and Mayor Hetwick, of Asbury Park, who risked their lives in the job of umpiring.

The score—29 to 15—is in itself sufficient indication of the fact that it would be necessary to devote a complete issue of the MUSICAL COURIER to giving a detailed account

of the game, if that were feasible. Suffice it merely to say that above all there was lots of fun; that runs were put over as fast as they ever were on any of the clarinets, though the trombones seemed to have it slightly on the players when it came to sliding; that the bangs of the bass drummer dwindled into insignificance when compared to those lavished on the innocent ball; and finally, that any eccentricities of execution which might have been observed in the afternoon programs of both organizations that same day were undoubtedly due to unexpected visits from an old friend, Charley Horse, who is especially fond of playing muscles, both baseball and instrumental.

In the exuberance of thought so brilliantly set forth in the preceding paragraph, mention was almost forgotten of the fact that it was the Pryor nine which scored twenty-nine runs out of the grand total of forty-four, leaving only the comparatively insignificant balance of fifteen for the Sousa constellation. "Oh, well," as J. P. S. remarked at the close of the morning's proceedings, "those fellows had a Pryor right to the game."

MAINE'S TWENTIETH ANNUAL MUSIC FESTIVALS

Excellent Programs With Well Known Soloists Announced by Conductor William Rogers Chapman—Portland and Bangor to Be Scene of Fine Events in Early October

For twenty years the music lovers of Maine have been so fortunate as to have annual music festivals under the direction of William Rogers Chapman, which have been steadily increasing in excellence, both in the programs and in their performance. This fall there will be five concerts given in Bangor and five in Portland, three evening concerts and two matinees. The dates for Bangor are Thursday, Friday and Saturday, October 5, 6 and 7, and for Portland, Monday, Tuesday and Wednesday, October 9, 10 and 11.

This year's music festivals will have as the stellar attraction Geraldine Farrar, soprano of the Metropolitan Opera Company. She will sing at the opening concert at Bangor, on Thursday, October 5, and at Portland, Monday, October 9, the evenings being known as "Farrar Night." She is scheduled to sing nine songs in the first portion of the program and during the second half of the evening she will give three arias from "Carmen," in costume.

"Graveure Night" will be the second evening of the festivals. The well known Belgian baritone was a soloist at last year's festivals, where he enjoyed a success which was little short of sensational. With him on the program will be his charming wife, Eleanor Painter, who is well known to music lovers as a lyric soprano of exceptional ability.

The final night will be known as "Morgana Night," and then fairy-like Nina Morgana will have another opportunity to charm audiences of Maine as she did at the festivals two years ago.

Another artist whose coming is being watched with interest is Eddy Brown, the young American violinist, whose recent successes have been chronicled in the columns of the MUSICAL COURIER. This will be Mr. Brown's first appearance at a Maine festival, and those who have heard him are confident that his success will be a brilliant one.

Another soloist who will make his bow to a Maine festival audience is Theo Karle, the remarkable young tenor, whose first season was crowned with extraordinary success.

Ethelynde Smith, soprano, likewise enjoys a wide reputation as an artist of splendid merit. The other soloists are Martha Hawes Hill, contralto, and Ernest J. Hill, local soloists.

Conductor William Rogers Chapman is extremely optimistic regarding the success of this year's series of concerts, and this with reason. The chorus will be larger and better, nine new choruses having been added. The orchestra will be the same as for the past three seasons, the members being from the former Boston Opera House Orchestra.

Ballet Russe Returning

A part of Serge de Diaghileff's Ballet Russe, together with the scenery and costumes for the ballets, will leave Gibraltar, September 7, on the S. S. Cretic. A second group of dancers will embark September 9 on the S. S. Lafayette from Bordeaux. They will arrive in time to rehearse three weeks for the New York season, which begins October 9, at the Manhattan Opera House.

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(By Telegraph)

San Francisco, Cal., August 19, 1916.

Plans for the San Francisco Symphony Orchestra, season of 1916-17, were made public today in a signed communication by William Sproule, president of the San Francisco Symphony Association and also president of the Southern Pacific Railroad Company. The orchestra season will open at the Cort Theatre on October 27 and will extend twenty-three weeks. In the regular subscription series there will be twelve pairs of concerts, Fridays and Sundays. There will also be ten popular concerts and fourteen other concerts of an educational or festival nature, including out of town appearances of the orchestra. Alfred Hertz will direct all the concerts.

The regular membership of the orchestra will include eighty performers and this will be augmented on occasions as needed. The necessary fund of \$60,000 is reported to have been entirely pledged. The regular membership of the orchestra will devote its entire time to the work of the orchestra exclusively. There will be daily rehearsals, the aim being to build up an organization rivaling the best symphony orchestras of the country.

(Signed) DAVID H. WALKER.

FIRST "MANHATTAN SUNDAY NIGHT"

A Very Brilliant and Effective Program Ready for September 10

The Managing and Producing Company, Inc., announces a most interesting, fresh and attractive program for its first "Manhattan Sunday Night" at that opera house on Sunday evening, September 10. The soloists will be Leo Ornstein, pianist, who will play a Rubinstein concerto; the recently arrived Russian artist, Mme. Baron Fonarova from the Theatre de la Monnaie, Brussels, and Louis Siegel, the American violinist and protégé of Eugen Ysaye. There will be an orchestra of seventy men under the direction of Chevalier Oscar Sperisicu, who has added to the splendid reputation which he brought from Europe by his capital work in directing the popular concerts of the Cincinnati Symphony Orchestra during the season which has just finished. Under his direction the orchestra will play Goldmark's overture, "Spring," Glazounoff's ballet suite, "The Seasons," a Liszt rhapsody, and popular numbers by Tchaikowsky and Sibelius, ending with Strauss' evergreen waltz, "Sounds from the Vienna Woods."

The Managing and Producing Company aims to make these popular concerts in the best sense of the word, and at the very reasonable scale of prices which will prevail has every prospect of their finding a responsive and numerous public. Theodore H. Bauer is president of the Managing and Producing Company and the direct management of the concerts is in the hands of Alexander Kahn, who has had much experience in theatrical and musical affairs on both sides of the water.

Henry L. Mason Elected President of People's Choral Union of Boston

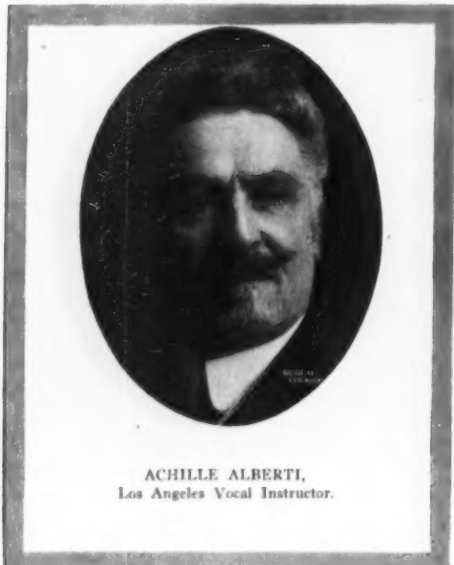
Henry L. Mason, of the Mason & Hamlin Company, has been elected president of the People's Choral Union of Boston, succeeding Henry G. Pickering, resigned.

Organized in 1898, the People's Choral Union long since has become an institution in the musical life of Boston.

For nineteen consecutive seasons, its annual spring concerts have been events of increasing worth and interest. Verdi's "Requiem Mass," presented by distinguished artists on April 13 of this year, was one of the most successful concerts in the history of the union, both artistically and in point of attendance. With Mr. Mason at the helm, the People's Choral Union may look forward with certainty to a season even more noteworthy than that just past.

Achille Alberti and His Gifted**Artist-Pupil, Mario Rodolfi**

For the past five years Los Angeles has had the good fortune to be the place of residence of Achille Alberti, a remarkable teacher of voice. During that short residence in the West, Mr. Alberti has turned out a number of pupils. Finished?—He would not think so, for he believes that there is always something to learn. Among these pupils are Margaret Jarman, now appearing in Chicago, and Mario Rodolfi. Both of these are young, full of life and energy, talented and successful, and both of them are natives of Los Angeles. Mario Rodolfi made his debut with the National Opera Company at the age of twenty-two. That was two seasons ago. Last season he was a



ACHILLE ALBERTI,
Los Angeles Vocal Instructor.

member of the La Scala Company and sang in "Trovatore," "Carmen," "Lucia" and "Rigoletto" with such success that he was greeted with an ovation at his every appearance.

He has recently completed a two weeks engagement with the Orpheum with no less success.

Alberti is a teacher of the old school in the sense that he believes in thoroughness. His teaching is in no way superficial, nor will he permit of anything superficial in his studio. He believes that his pupils come to learn, not merely to be flattered and amused. He gives them not only the externals of the singer's art, but the intimate details of that art. He leaves no point untouched whether it be on the dramatic or the lyrical side, whether it be a matter of placement or of interpretation, everything is carefully covered and brought to whatever point of perfection is possible to the pupil's degree of talent. Even the matter of stage presence, acting, for those who are studying opera, and all of that necessary poise without which the artist, whether professional or amateur, whether appearing in the parlor or on the stage, is utterly lost. His pupils all have this. Mario Rodolfi especially has a delightful stage presence, which puts his hearers completely at their ease, so that half the battle is won even before he begins to sing. Neither Margaret Jarman nor Mario Rodolfi has ever had any lessons from any teacher but Alberti. Both of these are cut out for success. They will go far and will carry with them the fame of their teacher and of their native city, Los Angeles.

The Newcomb School of Music at New Orleans and Its Progressive Methods

The director of the Newcomb School of Music, at New Orleans, La., Leon Ryder Maxwell, is also at the head of the vocal department of the institution. Under his guidance the instruction in singing has proceeded along conservative lines, no attempts being made to gain pupils by advertising quick results or novel methods. Each student of singing at Newcomb is made to understand that the development of the voice is a long process, requiring careful and thoughtful work, and that it is unwise to attempt operatic arias and brilliant concert songs before a good foundation is laid. For several years, therefore, the Newcomb vocal student is required to make the development of his voice the chief feature of his work, and the songs chosen for each individual are intended to strengthen the weak points of the student rather than to provide admiring friends with an opportunity to marvel at the singer's



MARIO RODOLFI, TENOR,
Pupil of Achille Alberti.

accomplishments. As a result, when the study of a concert or operatic repertoire is begun, the singer is ready to express himself. All the work in the vocal department at Newcomb is individual.

Mr. Maxwell is assisted in the preliminary studies by Laura Stevenson Spang, who, previous to her residence in New Orleans, studied and sang in Pittsburgh. She has won a prominent place in the Southern city as a church and concert soloist as well as teacher. Mrs. Spang has a most pleasing presence and personality and gains the friendship as well as the confidence of her pupils, which enables her to make the first steps in singing an agreeable task. Another valued assistant in the vocal department is Virginia Westbrook, who is both singer and pianist. Mrs. Westbrook acts as accompanist at the lessons, thus enabling the instructors to give all their attention to the pupils' work. She also helps the students outside the lessons by suggestions and hints. Mr. Maxwell devotes most of the time which he is able to spend in vocal instruction to the more advanced students. Several of his pupils are now among the more prominent singers of the South.

All Newcomb vocal students enjoy the privileges accorded to pupils in other departments and have many opportunities for public appearance in the recitals given every week at the school. As a result, each pupil has a chance to test his ability and to learn his needs. In addition, the vocal pupils are given practice in ensemble work of various kinds.

The Gray-Lhevinnes on Chautauqua Tour

These young artists are making a brilliant record on their big Chautauqua tour, being greeted with tremendous audiences every night. From Denver they went to Salt Lake City for one recital. Two days later they were in San Jose, Cal., where they were given a big reception at both of their recitals. Estelle Gray was born in that city, where her friends and admirers have always delighted in showering honors upon this petite violinist.

This was Mr. Lhevinne's first appearance in San Jose, and he made a deep impression, both as a performer and with his melodious compositions. The San Jose Mercury of July 17 said: "Mr. Lhevinne's 'Spring Moonlight' should have a great vogue. Attractive, short piano compositions that are not hacked to death are hard to find. And this work is spontaneous and charming."

At Santa Barbara, Cal., these popular artists were greeted with 3,000 admirers, and at Santa Anna at 6 p. m. (after 2,500 were seated) the "standing room only" was displayed. The Gray-Lhevinnes are popular in the West!

10,000 VACATIONS WANTED

YOU Can Help in the Infantile Paralysis Emergency

10,000 little children and their mothers have been closely confined in their stifling tenement homes in the heat of midsummer by quarantine or in fear of the disease.

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To meet the situation, Sea Breeze has been enlarged and will extend its season as late as possible into the Fall.

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Rudolph Ganz at his summer camp in Naples, Me. The Swiss pianist is shown in the accompanying snapshots enjoying moments of respite from his practicing and preparing programs for his coming season's recital tour in America.

ARE ANTS AVERSE TO BARTOK'S ELEGIES?

Rudolph Ganz Tells What Happened When He Played Them at His Summer Camp in Maine

From Naples, Me., comes word regarding the summer activities of Rudolph Ganz, the eminent pianist. Mr. Ganz writes that he is studying with himself, steadily and successfully, and that he and his teacher get on splendidly together. He is busy preparing his programs for next season. "Except for a few score of ants that have made their home in my lovely Steinway grand, I am not disturbed in my practising in the shack at the top of the hill overlooking Long Lake and Mt. Washington," Mr. Ganz writes the *MUSICAL COURIER*. "When I began to work on

Paul Otis Snyder a Successful Student of Mary Wood Chase

Word has been received from Ludington, Mich., regarding the Mary Wood Chase School of Musical Arts of Chicago, which has had a summer school established for the past few years in that lovely Michigan resort. The school has enjoyed its usual activity this season, and all the pianos have been in use every available moment.

The two new studios built for the use of the school this season have added considerably to the facilities and so great has been the increase in enrollment over past seasons that the school now is planning to add a dormitory to accommodate the many teachers and students who come especially for summer study. Next year the school will enlarge its faculty as the teachers are now working overtime.

Speaking of the school it might be said that Paul Otis Snyder, pianist, gave a recital recently. The talented lad of sixteen who has attracted much attention in various sections of the country through his rare musical gifts, disclosed exceptional pianistic qualities and made a deep impression on his large audience. The critic of the *Ludington Daily News* under date of Friday, August 11, had the following to say concerning this young and successful pianist:

Paul Snyder, a gifted pupil of Mary Wood Chase, gave a recital last night at the Epworth Auditorium before a large and representative audience.

The program was well chosen in point of variety and in giving the young pianist an opportunity of demonstrating his versatility.

From the beginning, his poise and ease of manner with absolute freedom from all mannerisms impressed his audience most favorably and each number brought cordial recognition of appreciation.

The young pianist possesses unusual gifts. His interpretations are musical, well balanced and free from all exaggeration. He has abundant temperament and poetic feeling rare in one so young, while his technical equipment borders on virtuosity.

The astonishing part of the performance is that he has accomplished so much in so short a period of instruction. The lad of fifteen who played on Stunt Night last season was hardly recognized in the young pianist of last evening.

He acknowledges his great indebtedness to his teacher, Miss Chase, to whose patience and inspiration he owes in large measure his present remarkable development. His shortcomings will be rapidly outgrown according to present indications and a great future may safely be predicted for him if he continues with enthusiasm and serious purpose.

A New Venth Cantata

Carl Venth, of Fort Worth, Tex., is spending several weeks in New York, putting his vacation to splendid use, for he has completed a new cantata for women's voices which will be published shortly by Fischer of this city.

some of the modern examples of piano writing, the ants came out in a long procession and have never been seen since, so I am convinced that there is red pepper in Bela Bartok's four elegies."

In another portion of his letter, Mr. Ganz says: "I am motoring a great deal. Have found a system of utter relaxation in steering, a sort of polyphonic wrist, hand and finger exercises at the steering wheel. It works fine."

The accompanying snapshots show Mr. Ganz at the door of "Ye Knob Hill Shack," and in the act of doing the aforementioned wrist, hand and finger exercises.

INTERESTING CONCERT AT OGUNQUIT

Louisa Hopkins, Pianist, and Frederick Wodell, Vocalist, Heard to Advantage

Among the interesting events which have occurred recently at the Ogunquit Summer School, Ogunquit, Me., was the concert given by Louisa Hopkins, pianist, and Frederick W. Wodell, the latter in songs by American composers. The event took place in Mr. Wodell's music room at Scotch Hill, and was under the patronage of a large number of prominent people, including Dr. Lyman Abbott, Mr. and Mrs. John Kendrick Bangs, Georgina Cary, Mr. and Mrs. Nathan Haskell Dole, Prof. and Mrs. D. R. Dewey and others, the proceeds being devoted to the work of the American Red Cross.

Miss Hopkins opened the program with the concert etude of MacDowell, which was followed by "Lotus Land" of Cyril Scott. Her other program numbers were the Brassin arrangement of Wagner's "Magic Fire Scene," "The Erl King" of Schubert-Liszt, "The Nightingale" (Alabieff-Liszt) and the familiar "St. Francis Walking on the Waves" of Liszt. A paragraph in the *Ogunquit News*, commenting upon Miss Hopkins' work, remarked:

"Miss Hopkins, who has appeared with the Boston Symphony Orchestra, as solo pianist, gave her numbers with a brilliancy and finish which elicited warm expressions of appreciation from the cultured audience. Her playing had the authority which comes from the development of fine natural gifts for tone and interpretation, backed by long study and much experience as a public performer."

Mr. Wodell's numbers included "Creole Lover's Song" (Buck), "Witch Woman" (Deems Taylor), "Bedouin Love Song" (P. A. Schaeffer), "A Cradle Song of the War" (Lang), and two songs by Charles Gilbert Spross, "Will o' the Wisp" and "The Dance of the Swords." Florence Leonard played his accompaniments in a most sympathetic and delightful manner.

Both Miss Hopkins and Mr. Wodell added interest to their numbers by the words of explanation with which they were prefaced.

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FRANCE CELEBRATES THE FALL OF THE BASTILE

Paris Has Festive Week of "Fourteenth of July" Events in Which Music Forms an Important Element—Conservatoire Competitions Concluded—Congratulatory Letter to New York from Waltner, Dubois and Widor—Recent Deaths

30 Rue Marbeuf (Champs Elysées),
Paris, July 27, 1916.

The Great Republic has passed another birthday, a most memorable, epoch-making Fourteenth of July. As everybody knows, the French National Feast Day is commemorative of the Fall of the Bastille. What remains of the black, mysterious Bastille which fell to the people of France on this day in 1789 is merely a white line traced round the space where once the black horror grimly stood. Within and without that white line the heart of a people now beats in unison.

The great day commenced with the review of troops on the Esplanade des Invalides by the President of the Republic, wearing the grand cordon of the Legion of Honor. Bugles and drums sounded, the music of various bands was heard and the strains of the "Marseillaise" rose above the acclamations of the immense crowd. The President then proceeded to the Grand Palais, there to continue the morning's program. For a presidential cortège the Republican Guards in their white breeches are always an interesting feature. This living hedge lined the route of the President and as he entered the Grand Palais, the band struck up "La Marseillaise," followed by the national hymn of each country of the Allies. Then only did the assembly take seats.

M. Poincaré had on his right M. Antonin Dubost, president of the Senate, and the Ambassadors of the Entente nations. On the President's left were M. Paul Deschanel, president of the Chamber of Deputies, and all the ministers. Behind were the generals and military attachés. Facing the President were the five hundred families in their mourning who were to receive diplomas. After the delivery by President Poincaré of a soul-stirring eulogy of France's dead heroes, the presentation of the diplomas began and as each received that which was to perpetuate the memory of those who have "died on the field of honor," the chant of the choir, "Trust in God," was heard again and again through the hall. The chorus from the Opéra-Comique, M. Florian from the Théâtre de la Monnaie, of Brussels, with the orchestra of M. Casadesus, sang "La Gloire," by Saint-Saëns, and the "Apotheosis," by Berlioz.

After the conclusion of the ceremony with music by the combined Allied bands and the singing of the "Marseillaise" by M. Allard, of the Opéra-Comique, with band accompaniment of the Guards, the grand spectacular event of the day, the military procession through the city, began. In every case the French battalions, like their allies, were accompanied by their band and flag. The principal bands here were the Garde Républicaine, the Russian, the Belgian Grenadiers, the Scots Guards, and the 237th Territorials. Martial music and popular French and British tunes were heard everywhere. The pipers of the Scots Guards playing "Scotland the Brave," "Cock o' the North" and other national airs, were among the most picturesque features of the procession. All along the route of the parade hundreds of thousands of Parisians cheered vociferously, acclaiming the troops and showering them with flowers.

In the afternoon of the Fête Day the Paris Municipal Corporation arranged a stirring patriotic ceremony for the Ecoles de la Ville de Paris. The vast amphitheatre of the Sorbonne, holding 3,500 persons, was thrown open for students and friends. By half past two there was not a vacant place, even the rostrum was crowded. From the hemicycle above the forty-four figures in Puvis de Chavannes' fresco, with their noble gesture and bearing, serene, beautiful, consolatory, seemed no arid allegory, but still forms of inspiration to the assembled adolescents waiting within the walls of the University to receive the rewards won by their skill in feats of gymnastics, shooting, swimming, sports, etc., skill which is acquired through the excellent physical training in the Ecoles de la Ville de Paris and the Band of L'Enseignement Moderne.

The proceedings opened with an inspiring delivery of "La Marseillaise" by the band of the Garde Républicaine. Then followed speeches, presentations, distribution of prizes and banners; all pleasurable waves of emotion succeeding one another rapidly. But the full tide of emotion reached its highest level, in the third part of the program, when over the sea of heads rang out the vibrant tones of Mlle. Marguerite Orma, pleadingly, insistently, thrice repeated "Viens, viens, viens avec nous, petit," mounting each time a tone higher in the scale, where her notes were the more vibrant, ringing and brilliant in quality. (I may add the air from "La Vivandière" was sung a tone higher in this instance than originally written.) There was not

one of all the assembly but would willingly have followed where that voice led; up to the heights, anywhere, everywhere, did not the small white-shod feet seem as wings lifting the fairy vision in celestial blue up and away from the sea of humanity, up into the grand composition of Puvis de Chavannes beyond the seated figure there with the soft blue cloak so daintily embroidered, to hover round Eloquence, laurel crowned with impressive gestures celebrating the battles and conquests of the human mind. Mlle. Orma has reason to be proud of the rousing reception, full of cheer and enthusiasm, which was given her. Mme. Guintini, in her recitations, excited tremendous applause. Her eloquence of gesture added point to the words; while her sable robe enhanced the fair whiteness of her person. In contrast to Mme. Guintini's slight black-robed figure came the picturesque, sandaled, white-clad Mlle. Brohly as "La Marseillaise," with peplum of blue and toga of red, her dark hair flowing loose with a fillet of laurel leaves. As she interpreted the "Marseillaise," accompanied by the band of the Republican Guards, a potent spell was over all. Every number of the program had a special charm.

The musical part of the program follows:

Marche Lorraine.....	Ganne
Musique de la Garde républicaine.	
La Vivandière.....	Godard
Mlle. Marguerite Orma.	
Au Pays Lorrain.....	Guillaume Balay
Musique de la Garde républicaine.	
Poésies.....	
Par Mme. Guintini, de la Comédie Française.	
La Villanelle.....	Chaminade
Mlle. Marguerite Orma.	
Sur le Front.....	Williams
Musique de la Garde républicaine.	

MUSICAL COURIER Information Bureau

A new department to be known as the Information Bureau of this paper, has been started, in which its readers will be rendered service, free of charge, in the matter of supplying them with data and facts useful to them in a professional way. Some of the points covered will be:

I. To give such information as will facilitate the securing of engagements by artists and their managers.

II. To be of service to clubs and local managers in putting them in touch with the sources through which they may secure musical attractions at the price they wish to pay.

III. To furnish information to clubs and local managers regarding the activities of artists.

IV. To give data on concerts everywhere and on the performers who take part.

V. To supply the names and addresses of teachers in various cities throughout the country to those contemplating lessons.

VI. To co-operate generally with the public and the musical profession.

Through its international connections and its system of complete news service, the MUSICAL COURIER is the one medium in touch with musical activities everywhere and all the time, and is better qualified than any other source in the world, to gather and dispense information of the kind outlined heretofore.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It merely will furnish facts.

All questions received will be treated confidentially and not published in these columns. Replies will be by letter.

MUSICAL COURIER readers will discover the new Information Bureau to be in a position to give them extraordinary service.

All communications should be addressed: Information Bureau, Musical Courier, 437 Fifth Avenue, New York City, N. Y.

La Marseillaise.

Par Mlle. Brohly, de l'Opéra-Comique, accompagnée par la musique de la Garde républicaine.

The vast amphitheatre slowly emptied, all hurrying their steps toward the Place de l'Hôtel de Ville to witness the last scene of this most interesting ceremony, the open-air exhibition of youthful prowess of 3,000 students with the band of L'Enseignement Moderne.

The "Fourteenth" at the Mansion Biron

Mme. René Viviani's happy thought in celebrating the National Fête Day by a charitable endeavor worked out admirably. The beautiful park surrounding the Biron Mansion (77 rue de Varenne) was opened to the Parisian public at a fee of two francs each and more than three thousand persons availed themselves of the opportunity to enjoy the natural beauties of the Biron Mansion and assist at the splendid matinee prepared for their entertainment. Many of the most notable Parisian artists heartily entering into Mme. Viviani's wishes, had arranged a brilliant program which was admirably carried out and greatly applauded.

Among the artists participating were Mlle. Marthe Chenal in her tricolor dress as "Marseillaise"; Magdaleine Godard, Dourga the Hindoo, Madeleine Roch, Rachel Boyer, Cora Laparcerie, Alice Raveau, MM. Silvain, Denis d'Inès, etc. "Le Moissonneur" (The Reaper), a rustic scene, with chorus and orchestra by Francis Casadesus, was very favorably received; Massenet's "Ballet du Roi" was gracefully given by the ballet of the Opéra-Comique; the band of the 232d Regiment played; the Royal Scots marching through the grounds to the sound of fife and bagpipes, excited enthusiasm; while the greatest amusement was afforded by the witty clowns, Antonio and Cairol, of the New-Circus; by the prestidigitator Legris and the celebrated Lyons "Guignol."

The Exposition of La Cité Reconstituée, in the Tuileries Gardens, added a special attraction to the daily program of orchestral music, to celebrate the "Fourteenth." The vocal artists appearing on the program being: Mlle. M. d'Elty, M. Affre, both from the Paris Opéra; M. Berody, of La Monnaie, Brussels, and M. Geramy, of the Opéra at Geneva.

A Prolonged Celebration

The celebration of the National Fête this year was prolonged and continued throughout three entire days—beginning Thursday evening and lasting until Sunday night. There were various other entertainments musical, operatic, band concerts in the parks and gardens, theatrical performances, solemn and gay—all too numerous to mention in this letter. The "Fourteenth" was also the Paris Day, or "Journée de Paris," when an army of pretty girls took possession of the city and with irresistible charm coaxed money out of the pockets of every man or woman it came across. The girls were selling medals and badges on behalf of the fund for wounded French soldiers. Impossible to evade them, but nobody wanted to. The cause was good, and the public in a most generous mood.

The "Concours" at the Conservatoire (continued)

The sixth day, Competition in Singing, revealed very genuine qualities in several candidates. Only three men students took part in the examination or concours.

First honorable mention was awarded to M. Winkoff and a second to M. Lauzone.

The jury awarded two first prizes to the women candidates: to Mlle. Goerlich in the Victor Massé air from "La Reine Topaze"; to Mlle. Laval, likewise a clever singer. Mlle. Francesca gained the second prize in an air from the "Creation," and the four honorable mention were given to Mlles. Berthon, Baye, Viratelle and Perrold, while six second mention (accessits) were obtained by Mlles. Viodé, Caron, Rosay, Hue, Armendie and Carle.

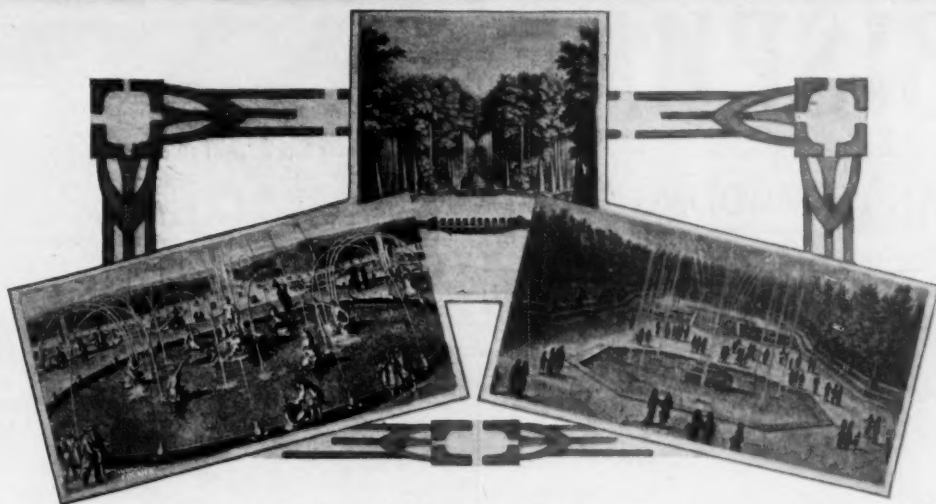
For the violin competition sixteen pupils presented themselves, fourteen of whom won prizes, the standard being high.

Two pieces of very different sentiment were the chosen test: Bach's sonata in G minor and the finale in the "Concerto Russe" of Ed. Lalo. Three first prizes: MM. Cl. Lévy, Stenger, Bouillon; two second prizes: MM. Sucher and Benedetti; six first honorable mention: MM. Elson, Grozel, Capoulade, Schwartz, Guérin and Ghilevitch; three second honorable mention: MM. Reitlinger, Calvet and Mignot.

The second competition of violin classes, that of the women students, was as brilliant as the first, showing evidence of an admirable instruction. The same test pieces were chosen, namely, the Bach sonata in G minor and the finale of the "Concerto Russe" by Lalo.

There was great purity of execution, breadth without undue emphasis, charm without mannerism.

Nine first prizes were awarded: Mlles. Henry, Ismard, Capelle, Curti, Psichari, Morselli, Zimmermann, Hersant and Pouant. Four second prizes: Mlles. Combarieu, Dilligeon, Jeviaux and May; four first honorable mention;



THREE OLD VIEWS OF THE FAMOUS GARDENS AT VERSAILLES, WHERE A BRILLIANT COSTUME FETE IN AID OF WAR CHARITIES RECENTLY TOOK PLACE.

Mlles. Kanter, Nadig, Bréval, Gabrié; four second honorable mention: Mlles. Demirgian, Fallet, Dancie, Parsy.

Among so much admirable talent the jury decided that that of M. Lévy stood out foremost of all.

The piano competition for men naturally showed the effects of the present mobilization. Only eleven candidates presented themselves who gave evidence of perfect teaching, nine of whom obtained prizes. Chopin's first ballade was the morceau de concours with which M. Eugène Reuschel (barely fifteen years old) won a first prize; M. Gentil also obtained a first prize, and a third first prize went to M. Gaillard. A second prize was secured by M. Maréchal. Two first honorable mention: MM. d'Ortoli and Gentou; three second honorable mention: MM. Durand, Léonardi, Prélouker.

The afternoon of the same day was consecrated to the violoncello. Boccherini's sonata in A was the chosen work and the students acquitted themselves with distinction in their playing of it. Two first prizes were obtained: M. Duchon-Doris and M. Masson; five second prizes awarded to Mlles. Monnier, Lewinsohn and Videt, and to MM. Clerget and Delobelle; five first honorable mention: Mlles. Radisse, Ellis, Delorme, Bernaur and to M. Antoine; four second honorable mention: M. Chardon-Montaudon, and Mlles. Grandpierre, de Carné-Trecoisson, and Boutillier.

The two classes of harpers (harpe à pédales and harpe chromatique) showed each in its kind a marked talent. A first prize was awarded for C. Galeotti's "Fantaisie" to Mlles. Amalou and Dolne; a second prize to Mlles. Tapella, Roussel and Blum-Picard. A first honorable mention to Mlles. Speliero and Vandeveld; a second honorable mention to Mlles. Duroyaume and Juinet.

For the chromatic harp, G. Enesco's brilliant "Allegro de Concert" was performed so successfully by Mlle. Lafont-Saint-Gal that she carried off first prize. A second prize fell to Mlles. Durupt and Menu, and a first honorable mention to Mlle. Hamrys, while Mlle. Lemaire gained a second honorable mention.

The yearly séance at the Conservatory is once again at an end, the last candidates being those in "Déclamation Lyrique," which means competition for Opéra and Opéra Comique. The result of the examination was extremely satisfactory. The first prize, with excellence, fell to Mlle. Clavel. Mlle. Mireille Berthon also obtained a first prize; while six seconds were given to Mlle. Francesca (unanimously) and Mlles. Cros, Goerlich, Laval, Rosay and Jougac. First honorable mention was won by Mlles. Schiff, Baye, Bourguignon Fillet, Myrriid, Reuterman, and by M. Vanny; second honorable mention by Mlles. Cail, Hue, Viratelle and Teissier.

The prize winners' concert, which usually takes place some days after the conclusion of the "concours" of the Conservatoire, was this year given for the benefit (entrance fees) of former students now at the front or (as in the case of women) without professional engagement. The program, composed of scenes and the morceaux-de-concours, interpreted by the winners of the "Premier Prix" in each case, had the collaboration of the Conservatory orchestral and vocal ensemble classes, which were, on this occasion, directed by Vincent d'Indy.

French Academy to American Academy

MM. Waltner, Théodore Dubois, Ch. M. Widor, respectively president, vice-president and secretary of the French Académie des Beaux-Arts, have addressed in the name of their company a congratulatory letter to the American Academy of Belles-Lettres et Beau-Arts at New York and express their felicitations, saying their institution is united to that of New York by an equal passion for those supreme gifts—Truth, Justice, Beauty—gifts considered inseparable by the ancient Greeks and which

the Latin races take as the foundation for all they express in the word "Humanities."

Campbell-Tipton's Holiday

Mr. Campbell-Tipton, the American pianist-composer, and Mrs. Campbell-Tipton are leaving Paris this week for the Savoie, where they will spend their summer holiday.

Speech by Tito Ricordi

At the first representation in Paris of "War by Italy at a height of 3,000 metres," on a cinema-film at the Théâtre Réjane, Tito Ricordi, the well known Milan music publisher, made a big speech. The prolonged applause proved (Continued on page 32.)

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May Peterson Discusses the Art of Program Making

"You ask me how I make a program," said May Peterson, the well known soprano. "That is a question which is uppermost in the minds of every conscientious musician—in fact, it is the bete noire of all of us, and the one phase of musical life which is a constant source of work and worry."

"A column was recently started in the MUSICAL COURIER which essayed to point out, from a critical standpoint, the deficiencies in various programs which had been rendered on the New York concert platform, during the past season. The idea was an excellent one, and, if persisted in, artists might gain many valuable hints and much information therefrom, but, after all, how easy it is to point out the deficiencies in a program that may have taken the artist, not hours and days to arrange, but literally weeks and months to prepare! What a blessing to an artist would such a critic of programs be if he could make up for artists just such a program that would suit that artist's voice, style and talent and, at the same time, be certain to please the public before which the program is rendered and, in addition, be of such a character as practically to be beyond the pale of the critic's pen! If there were such a person in the world, his services would be in such great demand that there would not be enough hours in the day to supply the requests of artists from all over the world."

"I know in my own experience in making concert programs in Europe, that not only did I spend the time in research myself, but I would go to the greatest of repititeurs, or coaches—and not only one, but several—and they would spend frequently days in hunting for even two or three songs which would fit into a program, songs of a character and color which were necessary."

"In the first place—let us take the concrete example of program making: Suppose one is called upon to get up a program of, say, eighteen songs for a recital. You start out with a classical group. Now it would seem easy from all the music in the world to select two or three songs to constitute such a group. But when you finally decide on one song, and then on another that you think would be just the selection, it flashes through your mind, as you recall the music, that the keys of the two songs do not harmonize, and that one could not follow the other because of the lack of blending, and often also because of similarity of sentiment and tempo. Then, if the keys are such that they modulate one into another, you frequently run against the difficulty of too much monotony, and so you must discard and try another. All this may seem of minor importance, but the audience is unconsciously affected by a discord caused between the difference of keys. An accompanist will sometimes bridge over this difficulty by a modulation which, to me, interferes with the artistic atmosphere which should be created. There is an alternative of transposition to another key, and this again brings up another difficulty, for with transposing, the character and color of a song frequently changes, for certain keys lose brilliancy in the transposition, and others add too much."

"To cite an example of a technical consideration: I have frequently found songs that particularly appealed to me, and which I felt would appeal to the public, only to find that the composer had on a certain high note used a word with a vowel which was practically unpronounceable on such high tones, as it closes the tone in the upper voice."

"Then again, an artist has a very grave fear in the presentation of hackneyed songs. I do not mean by this songs that are not beautiful, because many of those most frequently sung are the most beautiful, but if an artist puts on the program some of the very familiar and often sung French and German songs, he or she is exposed to the often repeated criticism: Why does she sing these songs that have been sung fifty times this season?"

"My deepest concern in the selection of songs not so familiar to the public is to know whether they will meet with approval. An artist's task would be much smaller if she were singing exclusively for either the critics, for musicians, or for music lovers at large than for all combined."

"The question has been much discussed as to whether a really artistic program should be on a chronological basis, or whether the song should be generally scattered through the program without any definite idea. I, for one, have always followed the more severe tradition of chronology, viz., arranging the songs, as near as can be, according to their period, which in itself offers an harmonious upbuilding of music because music itself has undergone changes through the various stages, and I have always felt that one is missing a vital source of interest in not following up these changes in the rendering of a program and the music of the various countries."

"I am certain that no concert audience that listens to an artist's rendering of a program has any conception of the thought, time and critical analysis the artist has given to its selection and arrangement. Every sincere artist is

his own severest critic, and has probably made and remade the program he has rendered time after time until, to his mind, he has brought it up to that high conception of art which is a true artist's standard."

"While this picture may appear gloomy, yet an artist gets the greatest joy imaginable from all the research by finally finding, in the wealth of song literature, the grouping which is really artistic and, therefore, gives real satisfaction and establishes that contact between the artist and the audience which is the life of art."

Cecil Fanning the Poet-Singer

The enviable reputation gained by Cecil Fanning and H. B. Turpin for their unusual programs is fully exemplified by the program below. This is one of the programs Mr. Fanning has prepared for the coming season. It will be observed that the fourth group consists of songs by three of America's best known composers, and are settings of poems by Cecil Fanning. Probably no American poet's lyrics are being so generally used by the song writers as are those of Cecil Fanning. A sufficient number of his poems have been set to music to make a whole recital program of American compositions.

The program above referred to is as follows:

I.	
Air from Herodiade (Salome! Salome!)	Massenet
Ballad from L'Africaine	Meyerbeer
II.	
Frühlingsglaube	Schubert
Wohin? (Müller)	Schubert
Der Nussbaum (Mosen)	Schumann
Aufträge (L'Egry)	Schumann
III.	
Persian songs:	
Ich fühle deinen Odem (Mirza-Schaffy)	Rubinstein
Die Weiss guter Zecher ist (Mirza-Schaffy)	Rubinstein
E'en Little Things (Tuscan song)	Wolf
Kid Dance (Garborg)	Grieg
Eros (Benzon)	Grieg
IV.	
Poems by Cecil Fanning:	
A Sicilian Spring	Francis Hendricks
I.	Mrs. H. H. A. Beach
The Cushia Bird	Gertrude Ross
V.	
Folksongs:	
Jean Bete	Old French
La Vieille Mathurine	Old French
The Last Word (Old English)	Arr. De Epping-Housen
VI.	
Immortal Love (Gardner)	Arthur Nevin
'Twas April (Pailleron)	Ethelbert Nevin
Requiescat (Ch. Farwell Edson)	Charles Wakefield Cadman

Beriza as Marguerite in "Faust"

When Mme. Beriza appeared as Marguerite in "Faust," at Ravinia Park, recently, the Chicago Tribune had the following to say: "Beriza is one of the chosen few of the opera stage whose singing is a steady flow of temperament. Her "Prison Scene" is a feast of madness, a flow of soul. Of reason bereft, but not of breath, she raves soulfully, tunelessly, and crescendo from the first note to the last gasp of the grand mad scene of the last act. If it be true, as Mendelssohn musically asserts, that one can fly on the wings of song, Beriza must have incontinently disappeared over the Ravinia tree tops at the end of the performance. One takes it Mendelssohn must have exaggerated, for Beriza fell most convincingly supine on her straw death bed."

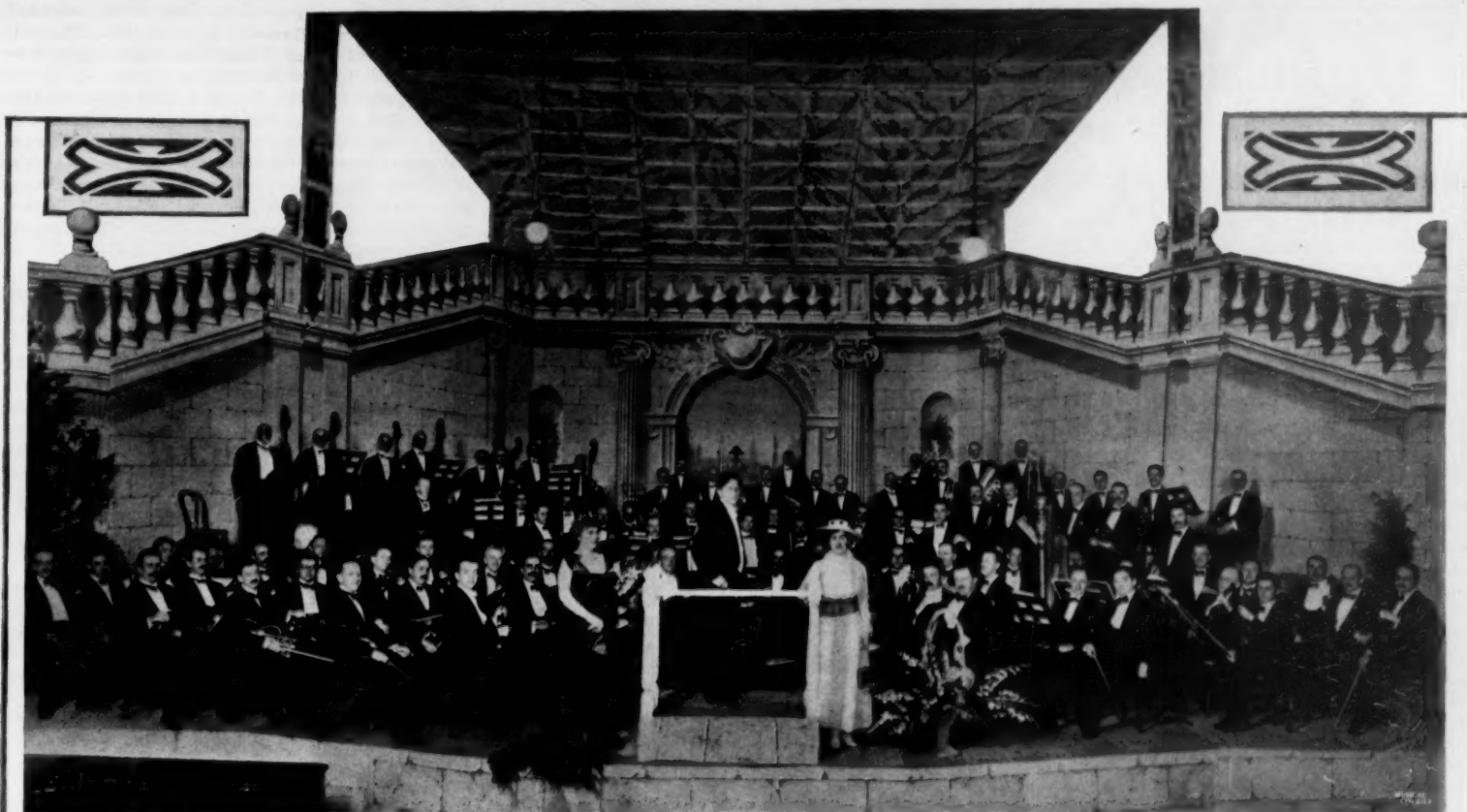
"The audience thrilled to the death throes and announced itself appeased according to the approved and barbaric manner of making loud and ugly noises with their hands. Opera is the modern American equivalent of the Roman arena—the only outlet for the primordial growl within us. Had Beriza, Harrold and Scotti flinched before the deathly high note, it would be the public thumb turned down for them. They get the plaudits of the multitude and a purse apiece for having, like good gladiators, wrestled music to a fall."

Expert Praises Sieveking Method

Martinus Sieveking, the distinguished pianist and teacher, is in receipt of the following expert endorsement of the Sieveking method of piano teaching from Laurent Chaveaux, who directs the music department of Little Rock College, Little Rock, Ark. This is genuine expert testimony, as Mr. Chaveaux himself is a teacher of wide experience:

New York, August 1, 1916.
MY DEAR SIEVEKING—Before leaving New York to take up my work in the South I feel that I must tell you again how thoroughly I am convinced of the benefit derived through your method. You have undoubtedly discovered the true principles of modern technic. The results obtained during the time I have studied with you are nothing short of marvelous. I can say this with all sincerity, as I have studied with the most noted European teachers. There has been something which for many years I had sought for but had not found until I begun my study with you. My eyes have been opened to the truth at last. I will return to New York in January for a few weeks to study some more and want you to reserve time for me now for next season.
Sincerely yours,

LAURENT CHAVEAUX,
Director Music Department, Little Rock College, Little Rock, Ark.



NEW YORK CIVIC ORCHESTRA WHICH IS ENTERTAINING BIG AUDIENCES THIS SUMMER AT MADISON SQUARE GARDEN.

Standing in front, left to right, are Johanna Gadske, the distinguished soprano; Conductor Walter Henry Rothwell, and Miss Martha Maynard, soloists of the Civic Orchestra Society.

PORTLAND SUMMER MUSIC

445 Sherlock Building,
Portland, Ore., August 3, 1916.

Campbell's American Band, which is giving a series of thirty concerts in the parks, was assisted by the Metropolitan Male Quartet on Sunday afternoon, July 30. The quartet is made up of H. J. Anderson, first tenor; Percy Wilson, second tenor; L. R. Hansen, baritone, and T. W. Zimmerman, bass. Popular songs were sung. Among the band's numbers were Brahms' "Academic Festival" overture, Sousa's suite, "Tales of a Traveler"; and a march from the pen of M. B. Palacios, a local musician. Percy A. Campbell held the baton. The concert, which took place at Washington Park, was enjoyed by a huge audience.

Notes

A massed band (175 instruments), directed by W. E. McElroy, played at the dedication of the Laurelhurst Club, Laurelhurst Park, July 29. The club's orchestra (twenty-two pieces), led by John C. Boyer, assisted. Thirty thousand persons turned out to hear the music.

The plans for the public auditorium, which is under construction at Third and Market streets, call for 5,150 seats and a \$25,000 organ. It was through the efforts of the Monday Musical Club that the movement for the auditorium was begun.

Dr. Emil Enna, pianist, who has been a *MUSICAL COURIER* subscriber for seventeen years, is passing the summer at Seaside, Ore.

Francesco Ferullo and his band, assisted by Victorine Hayes, soprano, are pleasing large audiences at The Oaks.

Esther Sundquist, a local violinist, is one of the principal attractions at the Strand (vaudeville) Theatre.

Evan Williams, the tenor, was here last week. He came to view the famous Columbia River Highway.

John Claire Monteith, baritone; Carmel Sullivan-Power, harpist, and May van Dyke, pianist, recently journeyed to

Monmouth, Ore., where they were heard by a large and appreciative audience.

Daniel H. Wilson, the popular secretary of the Oregon State Music Teachers' Association, has just published an interesting work on harmony.

Katherine Neal-Simmons, soprano, recently filled an important engagement at Tillamook, Ore.

JOHN R. OATMAN.

Lillian Heyward Meeting With Marked Success

Lillian Heyward, the young American soprano, who is touring as soloist with the Redpath Lyceum Bureau, is meeting with splendid success. Her artistic singing has been enthusiastically applauded everywhere, Miss Heyward being obliged to respond with four and five encores at almost every performance.

Miss Heyward possesses a beautiful soprano voice of wide range and rich quality, also a charming personality which makes her a general favorite with her audiences. Her success has been so pronounced this season that she has received numerous return engagements. Miss Heyward's Chautauqua engagement terminates on September 5, when she returns to New York to resume church and concert work.

Miss Heyward writes from Wolcott, N. Y., as follows: "I am enjoying my *MUSICAL COURIER* very much this summer, as they are sending it on to me every week, and I am keeping posted on the musical events of the day."

Texas Teachers Applauds Scott Song

Sam S. Lesh, the popular baritone of Texas, recently sang with great success, John Prindle Scott's "My True Love Lies Asleep," both at the Texas Teachers' Association in San Antonio, and at Henrietta, Tex. Others

who are using this number are Harry Evans, baritone, en tour in the Southwest; J. Ellsworth Sliker, baritone of Easton, Penn.; Anna Laura Johnson, contralto of Philadelphia, and Amy Ellerman, the New York contralto.

Regina Hassler-Fox Preparing Next Winter's Programs

Regina Hassler-Fox has been spending the summer at her home in White Plains, N. Y. Here, with a well known accompanist, the contralto is preparing her programs for next season. Her personal representative, L. S. Fox, has booked her extensively for recital appearances.

One of the many well known musicians whose enthusiasm has been evoked by the voice and art of Mme. Hassler-Fox is Dr. George Whitfield Andrews, director of the Oberlin (Ohio) Musical Union and Oberlin Conservatory Orchestra. "Beyond all question, she has a beautiful voice," says Dr. Andrews, "with an unusual variety of coloring and sweetness of quality. She sings as a musician should, and in such a manner that an artist finds pleasure in accompanying her. Every one enjoyed her singing very much and the solo, 'O, Rest in the Lord' was altogether delightful in its tenderness and sympathy."

Francis Macmillen to Present Novelties This Coming Season

Francis Macmillen is planning to include several novelties in the programs he will offer at this season's New York recitals, the first of which is scheduled for Saturday evening, October 28, in Carnegie Hall. Among these works are rarely heard concertos of Noren and Haydn, and six compositions of his own which now are in the hands of the publisher.

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PUPILS ACCEPTED FOR SUMMER

"MUSIC WEEK" AT CHAUTAUQUA

Excellent and Varied Program Presented by Well Known Artists

Chautauqua, N. Y., August 14, 1916.

Chautauqua has always placed music in a prominent place and the record of musical achievement has been a worthy one for a number of years. The list of important choral works given during the past fifteen years since Alfred Hallam has been musical director of Chautauqua is in itself notable. Occasionally there has been also a symphony concert, but three years ago it was decided to try a music festival week and engage a symphony orchestra for the whole period. Victor Herbert's Orchestra was secured for the year 1914 and the Russian Symphony Orchestra for 1915. For 1916 the Russians were re-engaged and the third music festival week has just closed. The good judgment displayed in having a Music Week was more than emphasized for the crowds that came to Chautauqua last week equaled it not surpassed all that has been known heretofore. People came for the whole week and for single days in great numbers and each of the twelve performances was attended by an audience that overflowed Chautauqua's huge amphitheater, many standing throughout the concerts.

The programs were quite varied and they were played with that regard for beautiful effects that has characterized the Russian Symphony Orchestra. The interpretation of the scherzo of the fourth symphony of Tchaikowsky, the "March Sardar" of Ippolitoff-Ivanoff, the "Island of the Dead," by Rachmaninoff, the "1812" overture of Tchaikowsky, these things they did with wonderful verve. The conductor, Modest Altschuler, knows how to produce his effects with little effort and his directing is clear, intelligent and artistic. The two choral works of the week, "Hiawatha" by Coleridge-Taylor and Mendelssohn's "Elijah" were conducted by Mr. Hallam. For "Hiawatha" the already full Chautauqua Choir had the assistance of the Community Chorus of Erie, Pa., a worthy organization directed by Henry B. Vincent. The chorus also appeared on Tuesday afternoon in a couple of numbers, singing some folksongs with a precision and a certainty of diction that were decidedly pleasing.

Soloists of the week who appeared to advantage were

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Adelaide Fischer, soprano; Lila Robeson, contralto, of the Metropolitan Opera Company; Arthur Hackett, tenor; Vivian Gosnell, bass, and Horatio Connell, baritone, of the Chautauqua voice department. Ernest Hutcherson's playing of the Saint-Saëns concerto created a furor and the orchestra soloists, Michael Gusikoff, concertmaster, and Bernard Altschuler, cellist, were also favorites.

The following programs were given during the week:

Monday afternoon, August 7: Overture, "Fest" (Lassen), Hungarian Rhapsodie No. 1 (Liszt), Rondo Capriccioso (Saint-Saëns), Michael Gusikoff and Orchestra; Italian Capriccio (Tchaikowsky), Cielo e Mar "La Gioconda" (Ponchielli), Mr. Arthur Hackett; Interludium (for strings) (Glazounoff), "In the Spinning House" (Dvorák), Persian March (Strauss). Monday evening, August 7: Introduction to the Opera "Khovanstschina" Act I (Moussorgsky), Symphony "Pathétique" (Tchaikowsky), Two Caucasian Sketches (Ippolitoff-Ivanoff), Aria "Hear Me, Ye Winds and Waves" ("Scipio") (Handel), Mr. Horatio Connell; "Tears" (Rachmaninoff), "Easter Holiday" (Rachmaninoff), (adapted for Orchestra by Modest Altschuler).

Tuesday afternoon, August 8: Overture "Merry Wives of Windsor" (Nicolai), Andante from Symphony No. 1 (Stravinsky), Prelude in G minor (Rachmaninoff), Volga Boat Song—Russian, "Kentucky Home"—American, The Community Chorus of Erie, Pa., Henry B. Vincent, conductor; Dances from the "Nutcracker" Suite (Tchaikowsky), Gavotte (Popper), Bernard Altschuler and Orchestra; Song of the World Adventurers (Converse), The Community Chorus; Torchlight Procession (Meyerbeer). Tuesday evening, August 8: "Hiawatha" (Coleridge-Taylor), soloists, Chautauqua Choir, the Community Chorus of Erie and Russian Symphony Orchestra, Alfred Hallam, conductor.

Wednesday afternoon, August 9: Overture "A Midsummer Night's Dream" (Mendelssohn), Scherzo and Finale from Symphony No. 4 (Tchaikowsky), Souvenir de Moscou (Wieniawski), M. Gusikoff and Orchestra; Fantasia "Butterfly" (Puccini) Aria "My Heart at Thy Sweet Voice" from "Samson and Delilah" (Saint-Saëns) Lila Robeson, Largo from the New World" Symphony (Dvorák), American Fantasia (Herbert). Wednesday evening, August 9 (Opera Night): Overture "Raymond" (Thomas), Fantasia "Romeo and Juliet" (Tchaikowsky), Excerpts from "Faust" (Gounod), "Jewel Song" from "Faust" (Gounod), Adelaide Fischer; Prize Song from "Meistersinger" (Wagner), Bacchanale from "Samson and Delilah" (Saint-Saëns), Minuet "Manon" (Massenet), Pizzicati from "Sylvia" (Delibes), March from "Aida" (Verdi).

Thursday afternoon, August 10: Tone Poem "Finlandia" (Sibelius), "Peer Gynt" Suite (Grieg), Aria "La Réve" ("Manon") (Massenet), Arthur Hackett; A Sketch from Middle Asia (Borodine), Waltz "Sleeping Beauty" (Tchaikowsky), Trot de Cavalieri (Rubinstein), Andante con moto from Symphony No. 5 (Beethoven), Entrance of the Bojars (Halvorsen). Thursday evening, August 10: Symphony No. 6 "Pastorale" (Beethoven), "Blind Mother's" aria from "La Gioconda" (Ponchielli), Lila Robeson; Dreamer (Arensky), Coquette (Arensky), Enchanted Lake (Liadow), "Wedding Bells" Waltz (Strauss).

Friday afternoon, August 11: Serbian Fantasia (Rimsky-Korsakoff), Symphonic Poem "Rouet d'Omphale" (Saint-

Saëns), Fantasia "Francesca da Rimini" (Tchaikowsky), Trio from "Faust" (Gounod), Arthur Hackett, Charles C. Washburn, and Vivian Gosnell; Orientale (Cui), Passe Pied (Gillet), Bernard Altschuler and Orchestra; Gavotte (Bach), Bourrée (Bach), Ride of the Valkyries (Wagner). Friday evening, August 11: Introduction "Lohengrin" Act I (Wagner), The Flower Maidens from "Parsifal" (Wagner), Overture "Tannhäuser" (Wagner), "Evening Star," from Tannhäuser (Wagner), Vivian Gosnell; Tone Poem "The Island of the Dead" (Rachmaninoff), Concerto for Piano No. 2 in G minor (Saint-Saëns), Ernest Hutcherson and Orchestra.

Saturday afternoon, August 12: Overture "Light Cavalry" (Suppe), Suite "L'Arlesienne" (Bizet), Intermezzo (for strings) (Ippolitoff-Ivanoff), Waltz "Triste" (Sibelius), Berceuse and Dance of the Gnomes from "Nur and Anitra" (Illjinsky), "Serenade Melancolique" (Tchaikowsky), M. Gusikoff and Orchestra; "Swan" (Saint-Saëns), Minuet (Beethoven), Bernard Altschuler and Orchestra; Aria "Depuis le Jour," from "Louise" (Charpentier), Adelaide Fischer; Overture "1812" (Tchaikowsky), Saturday evening, August 12: "Elijah" (Mendelssohn), Soloists, Chautauqua Choir and Orchestra Alfred Hallam, conductor.

The annual C. L. S. C. fete and band concert was given on Tuesday night, August 15, also an organ recital by Raymond Robinson. Virginia Shaffer, the new contralto, appeared on Wednesday afternoon, August 16, at the popular concert, while Friday's concert was devoted to opera selections. Monday, August 21, the Chautauqua soloists for August rendered the quartet song cycle "In a Persian Garden." There was also a violin solo by Sol Marcossion as well as one on the piano by Arthur Howell Wilson. A ballad concert was the feature of Wednesday's program. Friday night, August 25, marks the farewell concert of the season, the full choir and orchestra taking part. Considerable will be made of community singing, which has been so much enjoyed during the past year.

There were several attractive features of the program which were not of a religious character. Mr. and Mrs. Phidelah Rice, of Boston, had the reading hour this week. This hour insured much pleasure for everybody. Monday afternoon August 28, Mr. Rice read Arnold Bennett's "Wonderful Adventure" and on Tuesday "Rosalind" by Barrie and "Lonesomelike" by Harold Brighthouse. The same night he presented "The Man from Home" in the amphitheater, giving "The Taming of the Shrew" on Wednesday. Shaw's "Candida" by Mr. Rice on Thursday night; "Friend Hannah" (Paul Kester) by Mrs. Rice on Thursday night, and "A Doll's House" (Ibsen) on Friday afternoon by Mrs. Rice, conclude the program.

Too much praise cannot be given to Mr. Hallam for his splendid programs and the excellent musical events which have made this summer's events to live in the memory of those who were present.

Mme. Matzenauer to Sing at Civic Concert

Margarete Matzenauer, the celebrated prima donna of the Metropolitan Opera Company, will appear as soloist with the Civic Orchestra (Walter Henry Rothwell, conductor) at Madison Square Garden, New York, tomorrow (Friday) evening. Although at the time of going to press the details of the program have not been definitely made, it is probable that the artist will sing the aria "Casta Diva," from Bellini's "Norma," preceded by the recitative and followed by the famous allegro, "Ah, bello a me ritorna." It was in this beautiful and difficult melody that Mme. Matzenauer enjoyed a veritable triumph at the Paterson (N. J.) festival last spring.

On the following morning, August 26, Mme. Matzenauer will leave New York for a week's automobile trip to Maine, her guests being Delia M. Valeri, the well known New York vocal teacher, and Frank Pollock, German conductor with the Chicago Opera Company. On August 31 she will appear in concert at Bar Harbor, Me., assisted by Roger de Bruyn, the Flemish tenor, who has recently been coaching with Mme. Valeri. The tenor will sing groups of songs in Italian, Spanish, French, German and English.

Pathetic Gratitude of Two Violin Pupils

It is not often that a violin teacher can boast of the gratitude of his pupils. However, it was the happy lot of Victor Kuzdō, quite recently, to experience a convincing and touching proof of this rare trait. Two of his pupils underwent serious operations the past spring, and apprehensive of possible fatal results, they willed their valuable violins to their master (Mr. Kuzdō) as a token of appreciation.

The case is all the more remarkable, because the act was not prompted by a sense of obligation, both pupils having paid the full tuition fee. Happily, they are both on the road to complete recovery, and they are anxiously looking forward to resuming their lessons in the early fall.



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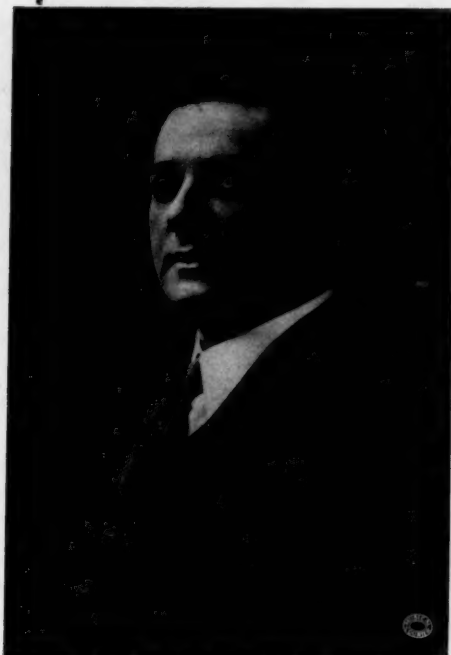
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Roger de Bruyn to Sing With Mme. Matzenauer

Among the interesting items from Bar Harbor, Me., is the announcement of a joint recital at the Building of Arts, on August 31, to be given by Margarete Matzenauer, prima donna of the Metropolitan Opera Company, and Roger de Bruyn, Flemish tenor, of the Royal Opera, Antwerp. Mr. de Bruyn fully appreciates the compliment paid to his art in being selected by Mme. Matzenauer to assist her. He has therefore temporarily dropped the preparation of his Aeolian Hall recital program, which has kept him occupied the greater part of his vacation, and is devoting his whole attention to a number of songs in French, German, Spanish, Italian and English, especially for this occasion, none of which have ever been presented on the concert platform in this country. Mr. de Bruyn is a thorough musician, and aside from his artistic singing, makes it a "point d'honneur" to present to his public programs that are different.

Being one of the few tenors at present in this country who is master of the French school of opera, Mr. de Bruyn has been asked to cross the continent immediately after the Bar Harbor concert, for a few appearances with a prominent orchestral organization of the Pacific Coast, especially to sing some French operatic arias. At



ROGER DE BRUYN,
Flemish Tenor.

Bar Harbor, aside from his song groups Mr. de Bruyn will sing, by request, the "Flower Song" from "Carmen," which has always proved a favorite with his audiences.

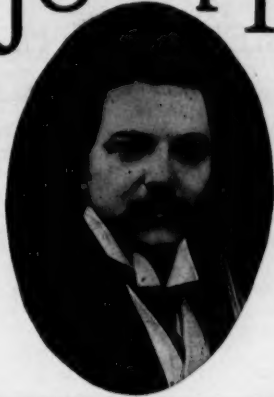
Diplomas for Ganapol Pupils

The Ganapol School of Musical Art, at Detroit, Mich., has closed a very successful 1915-16 season, the largest in point of enrolments, the number reaching over 800. The greatest success of the school, however, was not in numbers, but in the results achieved with its students. Though the attendance this year was very much larger than the previous year, the number of graduates was smaller. But, as the aim of this school is not to emphasize the quantity of graduates, the directorate feels gratified at being able to keep up the methods of the school to its previous standards. There were this year two post graduates, four diploma graduates and nine who received the teacher's certificates.

For several important reasons, the directorate of the school thought best not to have public commencement this year. The group shown in the accompanying picture represents some of the graduates and a number of the teachers, in the presence of whom Mr. Ganapol, the director, made a few remarks and presented the diplomas and certificates.

Jean Verd Feted

Jean Verd, the French pianist, is spending the summer at Redding, Conn. On July 14, the French national day, a local celebration of this anniversary was held in his honor. The fete was arranged as a surprise for Mr. Verd and in writing of the occasion to his manager, Florence L. Pease, he describes it as follows: "I found the dining room of the Ridgewold Inn, where I am stopping, decorated with French colors, also blue, red, white bouquets, my particular chair being draped in a huge French flag. Everyone

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wore a little French flag as an emblem. To my utter amazement I was given three cheers when I came in for dinner, after which they had some beautiful fireworks. I felt it my duty later to play a few pieces on the piano (French)."

**CIVIC ORCHESTRA PLEASES
AT MADISON SQUARE GARDEN**

Walter Henry Rothwell Presents Delightful Programs
to Large Audiences—Mary Jordan Scores Success
as Soloist at Friday Evening Concert

The concert given by the Civic Orchestral Society, Walter Henry Rothwell, conductor, at Madison Square Garden, New York, on Tuesday evening, August 15, attracted another very large and demonstrative audience, whose enthusiastic and genuine applause was manifest throughout the entire program. The concert opened with a fine performance of "Entrance of the Gods into Valhalla" from "Rheingold" (Wagner), followed by Liszt's symphonic poem No. 4 "Orpheus," Wagner's overture to "The Flying Dutchman," Bizet's "Carmen" suite No. 2, and Strauss' waltz from "The Gypsy Baron."

Mr. Rothwell was the recipient of much applause for his manner of producing artistic effects. He holds the members of the orchestra under absolute control, and the growing popularity of these concerts is due to his high ideals.

Gino Nastrucci played Micaela's second aria from "Carmen" effectively.

Paolo Gallico, pianist, was the soloist, his number being Liszt's "Hungarian Fantasy."

Mary Jordan was the soloist at the Friday evening concert, and the warmth of her reception must have been truly gratifying. Her splendid contralto voice was heard to ad-

vantage in the familiar aria from "Samson and Deliah," which she gave with a wealth of tone coloring which made of it a number out of the ordinary. Miss Jordan never fails to score a success and this occasion was no exception to the general rule.

Wagner's arrangement of Gluck's overture from "Iphigenia in Aulis" was the opening number, played in the brilliant manner which has characterized the work of this society throughout the season. Glazounow's suite, "Scenes de Ballet" from his op. 52 again showed Conductor Rothwell's ability as an interpreter of Russian music. The Tchaikowsky "Italian Capriccio," was marked first time on the program. This work is a pleasing bit of work in the familiar vein of the great Russian composer, and Mr. Rothwell's reading of it brought forth prolonged applause. The introduction to the third act of "Harlequin" (Paolo Gallico) and "Evening Under the Tree" from "Scenes Alsaciennes" (Massenet), brought forth cello and clarinet solos by Robert Ehrane and Gustave Langenus. The spontaneous vivacity of Strauss' "Voices of the Spring," which closed the program, sent everyone home feeling happy and with the firm desire to make another journey to the arena to hear this splendid body of men play under the masterly direction of Mr. Rothwell.

**Myrtle Elvyn Begins Her American
Tour Early in October**

Myrtle Elvyn begins her American tour early in October for the season of 1916-1917. This pianist's popularity with Chicago audiences is evidenced by the repeated requests that she play more frequently in that city. Plans have therefore been made for a Chicago recital some time during October, the date for which is not definitely settled. Miss Elvyn is at present in the East, where she will remain until September 1.



SOME OF THE GRADUATES AND TEACHERS OF THE GANAPOL SCHOOL OF MUSICAL ART, DETROIT, MICH.

From left to right: First row—Rachel Ganapol. Second row—Margaret Elliott, Florence Ort, Thelma Campbell, Vera Schoof, Winifred Carlyle, Lucille M. Strobel, Mrs. Boris L. Ganapol, Boris L. Ganapol, Grace M. Lewis, Beulah M. Ward, Blanche Taylor, Anna Kowalska. Third row—Marie Reve, Mildred Meyers, Cecile Ouellette, Claire C. Burtch, Elizabeth Rohus, May Preston, Mrs. A. F. Pike, Bessie Gillam, Marion Morton, Grace Barber, Ada L. Gordon, Hildegard Brandegee, Florence Whiteley, Sylvia Simons. Fourth row—J. W. Whiteley, Harry Matlock, George S. Kempton.

WHERE THEY ARE DURING THE SUMMER MONTHS

[This list is intended to convey to Musical Courier readers merely a general idea of where musicians are spending their vacations other than in their home cities or towns. It is not a complete or accurate list as many musical artists are continually on the move.—Editor.]

- A. Abbott, Eugenie.....Monroe, N. Y.
Ackerman, Bessie.....Lake Mohegan, N. Y.
Alda, Frances.....Great Neck, L. I.
Alexander, Arthur.....East Gloucester, Mass.
Allan, Hugh.....Beverly, Mass.
Allen, Daisy.....Harrison, Me.
Althouse, Paul.....Raquette Lake, N. Y.
Alves, Mrs. Carl.....Tupper Lake, N. Y.
Amato, Pasquale.....Lake Placid, N. Y.
Arens, Franz X.,
Wal-Eg-Win Ranch, Hood River Valley, Ore.
Arkadij, Anne.....Battle Creek, Mich.



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- B. Barnett, Don.....Seal Harbor, Me.
Barnett, Doris.....Seal Harbor, Me.
Barstow, Vera.....Dawson Hall, Beverly, Mass.
Bastedo, Orrin.....Merrill, N. Y.
Bauer, Harold.....Seal Harbor, Me.
Beardsley, Mrs. Miltonella.....Blue Mountain, N. Y.
Beebe, Carolyn.....Westfield, N. J.
Behymer, Mr. and Mrs. L. E.....New York
Bennéche, Frida.....Edgemere Club, Edgemere, L. I.
Beriza, Marguerite.....Ravinia, Ill.
Blitz, Julien.....Subiaco, Ark.
Bloch, Alexander.....Little Neck, L. I.
Bodanzky, Artur.....Spring Lake, N. J.
Bogert, Walter L.....Trans-Continental Tour.
Bowes, Charles.....The Willows, Prout's Neck, Me.
Brenska, Zabetta.....Raquette Lake, N. Y.
Bridewell, Carrie Benedict.....Neponsit, L. I.
Bron, Jascha.....Rochester, N. Y.
Brown, Eddy.....Seal Harbor, Me.
Burnham, Thuel.....Martha's Vineyard, Mass.
Burton, Arthur.....Geneva, Ill.
Butler, Hanna.....Epworth, Mich.

- C. Cadman, Charles Wakefield.....Drake, Colo.
Cannon, Franklin.....Jamestown, N. Y.
Carl, Dr. William C.....California
Carri, F. and H.....Nantucket, Mass.
Case, Anna.....Sea Bright, N. J.
Chalmers, Donald.....Ocean Grove, N. J.
Chapman, Margaret.....Clinton, Tenn.
Chapman, William Rogers.....Bethel, Me.
Chapman, Mrs. William Rogers.....Bethel, Me.
Chase, Mary Wood.....Epworth, Mich.
Childs, Mrs. A. E.....La Jolla, San Diego Co., Cal.
Chollet, Renata.....Rheinbeck, N. Y.
Clark, Mr. and Mrs. Edward.....Chautauqua, N. Y.
Connell, Horatio.....Chautauqua, N. Y.
Cooper, Charles .."The Maverick," Woodstock, N. Y.
Cornell, Louis.....Naples, Me.
Cortese, Angelo,
Lake Huron Beach, Sarnia, Ontario

- Cox, Ralph.....Long Island, Me.
Craft, Marcella,
Great Island, Hyannis, Cape Cod, Mass.

- D. Dadmun, Royal.....Williamstown, Mass.
Dale, Esther.....Townshend, Vt.
Daiber, Julius.....Bellevue Hotel, Zurich, Switzerland
Damrosch, Frank.....Bar Harbor, Me.
Damrosch, Walter.....Bar Harbor, Me.
Davies, Reuben.....Atchison, Kans.
Davis, Ruth Helen.....Hotel Knickerbocker, N. Y.
Day, Louise.....Utica, N. Y.
De Bruyn, Roger.....Belle Harbor, L. I.
De Gogorza, Emilio.....Bath, Me.
De Koven, Reginald.....Beaver Pond, Beverly, Mass.
De Piña, Merced.....Belle Harbor, L. I.
De Sales, Regina.....Bread Loaf Inn, Bread Loaf, Vt.
Devries, Mr. and Mrs. Herman.....Evanston, Ill.
Dickinson, John Colville,
Ebensburg, Cambria Co., Pa.

- Dittler, Herbert.....Pittsfield, Mass.
Dobson, Tom.....Portland, Ore.
Donahue, Lester.....Seal Harbor, Me.
Dostal, George.....Forest Hills, L. I.
Dunham, Arthur.....Edelweiss Gardens, Ill.
Dunning, Carrie Louise.....Milwaukee, Ore.

- E. Edvina, Louisa.....London, England
Eilert, E. F.....Belmar, N. J.
Ellerman, Amy.....Yankton, S. D.

- F. Finnegan, John,
Niagara Falls and the Canadian Rockies
Figué, Carl.....Hulett's Landing, Lake George, N. Y.
Fischer, Elsa.....Lake Placid, N. Y.
Fitzu, Anna.....Far Rockaway, L. I.
Foster, Fay.....Alton Bay, N. H.
Fremstad, Olive.....Bridgton, Me.
Friedberg, Carl.....Seal Harbor, Me.
Frisch, Povla.....France

- G. Gabrilowitsch, Ossip.....Seal Harbor, Me.
Gailey, Mary.....Elizabethtown, N. Y.
Garrigue, Esperanze,
Breezy Knoll Inn, Lake Pontoonne, Pittsfield, Mass.
Garrison, Mabel.....Ravinia Park, Ill.
Gates, Lucy.....Salt Lake City, Utah
Gluck, Alma.....Lake Placid, N. Y.
Goddard, James.....Maryville, Tenn.
Godowsky, Leopold.....Seal Harbor, Me.
Godshalk, Belle.....Westfield, N. J.
Godshalk, Hannah.....Beverly, Mass.
Goodson, Katharine.....Auckland, New Zealand
Gosnell, Vivian.....Glen Cove, L. I.
Grainger, Percy.....Southampton, L. I.
Grimm, Lita.....Adirondack Mountains
Gruppe, Paulo.....Lenox, Mass.

- H. Hackett, Karleton.....New Hampshire
Hallam, Alfred.....Chautauqua, N. Y.
Halstead, May Cochems.....South Haven, Mich.
Hamlin, George.....Lake Placid, N. Y.
Hammond, Mabel.....Ellsworth, Me.
Hannan, Louise.....Juniper Beach, Mears, Mich.
Hartmann, Arthur.....Houghton, N. Y.
Hattstaedt, John J.....Charlevoix, Mich.
Hays, Mary Adel.....Decatur, Ga.
Haywood, Frederick H.....Dracut, Mass.
Heckle, Emma.....Healing Springs, Va.
Heink, Ernestine Schumann-
California and Eastern States

- Held, Paul.....Rockaway Park, L. I.
Hemus, Percy.....Asbury Park, N. J.
Hill, Jessie Fenner.....Troy, N. Y.
Hinkle, Florence.....Bretton Woods, N. H.
Hoff, Anton.....Lake Placid, N. Y.
Hopkins, Louisa.....Ogunquit, Me.
Hudson-Alexander, Caroline.....Lovel, Me.
Huhn, Bruno.....East Hampton, L. I.
Huntington, Lois,
Camp Mittell, Dumfries, New Brunswick, Canada
Huss, Henry Holden,
Diamond Point-on-Lake George, N. Y.
Huss, Hildegard Hoffmann,
Diamond Point-on-Lake George, N. Y.
Hutcheson, Ernest.....Chautauqua, N. Y.

- J. Jahn, E. A.....Hope Falls, Hamilton Co., N. Y.
James, Lewis.....Chautauqua, N. Y.
Jarman, Margaret.....Ravinia Park, Ill.
Jewett, Albert.....Edgartown, Mass.
Jordan, Mary.....Elberon, N. J.

- K. Kaighn, Vera.....Atlantic City, N. J.
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 Krueger, Karl. Atchison, Kans.
 Kunwald, Dr. Ernst. Lake Placid, N. Y.
 Kurt, Melanie. Norfolk, Conn.
 Kussewitzky, Sergei. Moscow, Russia
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 Lawrence, Lucile. White Mountains
 Leonard, Florence. Ogunquit, Me.
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 Liebling, Leonard. Long Beach, L. I.
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 Linne, Ragna. New Jersey
 Littlefield, Laura. Harrison, Me.
 Llewellyn, Vida. La Grange, Ill.
 Lockwood, Samuel P. Adirondack Mountains
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- N.** Nash, Frances. Heath, Mass.
 Neumann, F. W. Seal Harbor, Me.
- O.** Oberhoffer, Emil. Orchard Beach, Savage, Minn.
 Olitzka, Rosa. Asbury Park, N. J.
 Ornstein, Leo. In the Maine Woods
 Orrell, Lucile. South Duxbury, Mass.
 Ortmann, Carolyn. Chautauqua, N. Y.
- P.** Paderewski, Ignace J. Bar Harbor, Me.
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 Patterson, Idelle. White Mountains
 Penha, Michael. Lake George, N. Y.
 Peacock, Eleanor Hazzard,
 At her home on the shores of Lake Michigan
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 Powell, John. Richmond, Va.
 Purdy, Constance. Ellsworth, Me.
- R.** Rappold, Marie. Spring Lake, N. J.
 Rasely, George. Oak Bluffs, Mass.
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 Reglin, Frederick,
 Raritan Bay Park, Tottenville, S. I.
 Reimers, Paul. Southampton, L. I.
 Reuter, Rudolph. Lake Geneva, Ill.
 Reyl, Emil. College Point, L. I.
 Riegelman, Mabel. Lake Merritt, Oakland, Cal.
 Roberts, Emma. Lake Winnepesaukee, N. H.
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- S.** Samaroff, Olga. Seal Harbor, Me.
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- Sarto, Andrea. Stony Brook, L. I.
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 Stokowski, Leopold. Seal Harbor, Me.
 Story, Belle. Springfield, Md.
 Sulli, Giorgio M. New Rochelle, N. Y.
- T.** Torpadie, Greta. Blue Hill, Me.
 Trnka, Alois. Edgemere, L. I.
- U.** Uhl, Jerome. Asbury Park, N. J.
- V.** Valeri, Delia M. Neponsit, L. I.
 Van Barentzen, Aline. Gloucester, Mass.
 Van Dresser, Marcia. Islesford, Me.
 Verd, Jean. Redding Ridge, Conn.
 Visanska, Daniel. Old Forge, N. Y.
- W.** Wakefield, Henriette. Bayport, L. I.
 Weidig, Adolf. Estes Park, Colo.
 Wentworth, Estelle. Ravinia Park, Chicago
 Wheeler, William. Lakeville, Conn.
 White, Carolina. Hackensack, N. J.

ART PHASES OF ARTHUR HARTMANN

The accompanying series of pictures is a most unusual and striking one. It shows Arthur Hartmann, the famous violinist, as he looks in painting, in sculpture, and in real life. The sonnet reproduced herewith is a word portrait of Hartmann in poetry:

TO ARTHUR HARTMANN.
HAUNTED.

God! I am haunted: all my deeds are men
 Of other ages, other lives; who act
 Through me, their instrument, now with tact
 Of soft evasions, serpentine, and then
 With some bold stroke of will. And this my pen
 Is but the silent tongue of those who lacked
 Voice to express what I, before the Fact,
 Feel with their senses, that in me again
 Live, swimming in the river of my mind
 Like minnows, numberless, that, to and fro,
 Vividly dart or sleep on the slow waves,
 On, in each thought and passion, I but find
 A waking ghost, till in my soul I know
 Thousands of dead men find their living graves.

LEONARD VAN NOFFEN (Copyrighted).

The painting is by Hartmann's sister-in-law, Miss Tucker; the plaque is by the great Hungarian sculptor, Max Klein; the small picture (framed) is an etching by the no less celebrated Hungarian artist, Fargó; at the right is pictured Hartmann bathing. Mr. Hartmann was averse to publishing these photographs, but they were coaxed from him by the MUSICAL COURIER representative, who considered the collection unique and most characteristic.

The Hartmann tour for this season is booking brilliantly, and it is more than likely that the artist will be busy from coast to coast. At present Mr. Hartmann is domiciled in Houghton, N. Y., preparing his extensive programs for next season, which he expects to be a very busy one.



ARTHUR HARTMANN,
1. In Sculpture. 2. In Painting. 3. In Etching. 4. In Life.

saic. N. J. These young people are all living in nearby farmhouses, spending the evenings mostly with Miss Newcomb, and they are having delightful concerts.

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 Woodcock, Edith. Oak Bluffs, Mass.
 Wüllner, Clara. Wisconsin
- Z.** Zach, Max. Allerton, Mass.
 Zeisler, Fannie Bloomfield. Seal Harbor, Me.
 Zimbalist, Efrem. Lake Placid, N. Y.
 Zoller, Ellmer. Bridgton, Me.

Popular Songs to Be Uplifted

If the highbrows from fair Harvard start "elevating" song lyrics to the high pinnacle of correct and unassailable English, using fifth dimension words culled from the handbooks of the ancients, something is going to happen, says the Music and Movie Monthly. Either the profession and public will have to be educated "up" to the songs, or the songs will have to come "down" to the public. And while we are far from disposed to take issue with the Harvard boys who have taken unto themselves such a worthy ambition, we are inclined to believe that the publishers, who spend considerable chunks of "long green" on the exploitation of popular songs will continue to accept the regular work of their staff writers, even though the words contained in the lyrics do not profoundly impress the public with the fact that they are the work of a genius who knows all there is to know about English.

Ethel Newcomb, Hostess and Teacher

Ethel Newcomb, the talented young pupil of Leschetizky, is spending the summer months at her old homestead (140 years old) at Whitney Point, N. Y. Recently she was one of the guests entertained at dinner by John Philip Sousa, at the Arlington Hotel, of Binghamton. While Mr. Sousa was Miss Newcomb's guest for one night, prior to his departure for a shooting tournament, which took place the next day, he delighted the other guests by playing for them his latest march, which is said to be very catchy.

Miss Newcomb has a number of pupils studying with her for the summer. Among them are: Mrs. Wayne Wilson, of Atlanta, Ga.; Lucy Mather, also from Atlanta; Mr. Derrick, Miss Dorsch, Miss McDermott, Mr. Fagel, of Schenectady, N. Y.; Mrs. Ashton, Buffalo; Carrie Wright, Oswego, N. Y.; Miss McLaughlin, Watertown, and Mrs. Weissert, of Pas-

CIVIC MUSIC ASSOCIATION SELECTS THOMAS J. KELLY TO INSTRUCT CHICAGOANS

Community Singing Inaugurated at New Municipal Pier Under Baton of
Mr. Kelly, Who Will Also Teach the Masses the Art of Voice
Blending in National Anthems and Other Songs—
Various Paragraphs of Current Interest

Chicago, Ill., August 20, 1916.

A great deal has been written concerning the new Municipal Pier, which is said to be the longest and most expensive in the world, but what is more interesting to the musicians is that on the new pier community singing was inaugurated last Thursday evening. The city had the Civic Music Association undertake a weekly vocal program for the purpose of instructing Chicagoans in communal singing. The association selected Thomas J. Kelly as the conductor and director of the chorus. Mr. Kelly's experience in that field as head of the Omaha Mendelssohn Choir justifies in every way the choice of the association. Mr. Kelly will hereafter teach the masses how to blend their voices in national anthems and other songs.

Mrs. George Carpenter, Angus S. Hibbard, J. Allen Haines, William H. Rehm, Charles L. Hutchinson, Miss Frances F. Brundage, Mrs. Frank Jerome and Mrs. Fred W. Upham were among the sponsors of the movement.

To a representative of the MUSICAL COURIER Mr. Kelly stated that "we expect to develop a fine spirit of song here and we think that out of such community singing there ought to grow a chorus of thousands of voices from which hundreds may be chosen for special occasions. There will be no voice test or musical training required. Every one who loves to sing is welcome to sing at the pier on Thursday evenings."

Last week the influx on singing lesson night at the pier must have been gratifying to the municipality.

Wendell Heighton in Chicago

Wendell Heighton, the astute manager of the Minneapolis Symphony Orchestra, saved carfare by coming to Chicago from Minneapolis via the high roads of Minnesota, Ia., and Illinois, in his big touring car which did not look any the worse for the ordeal after a 500 mile jaunt. Mr. Heighton looked the picture of health even though he appeared more like an Indian than a man from the North. While Mr. Heighton was getting a coat of tan, Mrs. Heighton was enjoying cool weather in Alaska, where she is spending her vacation.

Leon Marx Closes Successful Season at Bay View

Leon Marx, who has charge of the violin department of the Conservatory of Music, which is part of the Bay View, Mich., Summer University, has just closed a very successful season of six weeks. The Bay View Assembly ranks, second in size and importance only to the "Mother Chautauqua in New York." The able violinist has been conducting the orchestra and appearing as soloist at their concerts. The audiences have been large and enthusiastic. "The Peace Pipe" by Converse, and "Stabat Mater" by Rossini for chorus and orchestra were given.

Mr. Marx left last week for North Lake, Wis., where he will spend a few weeks resting before beginning a busy year with the Chicago Opera Association. The season just ended has been Mr. Marx's fifteenth summer at Bay View, Mich.

Mr. and Mrs. C. S. Brierley to Pensacola, Fla.

Mr. and Mrs. C. S. Brierley, well known teachers and vocalists, are leaving for Pensacola, Fla., where they will make their home in the near future. Mr. Brierley, baritone, and his wife, soprano, have been soloists with the Rossignol World's Fair chorus and with Lombardo's Symphony Band and Opera Company. Mr. Brierley, Sr., is a well known professor of singing in Waco, Tex., where he has just returned after a summer spent with his son here. C. S. Brierley and his wife have invested in land near Pensacola and will spend most of their time hereafter

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(BARITONE)

Dean of Vocal Department Southern Methodist University.

DALLAS, TEXAS Residence, Oriental Hotel

in Florida, teaching and concertizing. The Brierleys count many friends in this part of the country who will be sorry to know that they will leave the Middle West for the South.

Burton Thatcher at Long Lake

Burton Thatcher is having a fine vacation at Long Lake, Ill., motoring and fishing. Mr. Thatcher will return to Chicago the first part of September and resume his activities at the Chicago Musical College.

Harold Henry Spends the Summer Teaching

Judging from the splendid playing heard each week at the regular Thursday morning interpretation class at the Henry studio, 426 Fine Arts Building, the hot weather has had no effect on the enthusiasm for work which the teacher inspires in his pupils. On August 10, Anne Neill played the prelude from the G major partita of Bach, and the "Song from the East" of Cyril Scott, with remarkable crispness, delicacy and finish; Nell Sansom showed herself to be the possessor of a big and brilliant technic, and played the Chopin A flat polonaise and MacDowell concert etude with poise and vigor. On August 17, Marie Schaller displayed mature style and marked individuality in the "Eroica Sonata" of MacDowell, and Ruth Pilcher in the B minor scherzo of Chopin, and the "Rigaudon" of MacDowell proved that she has interpretative and technical qualities of a high order.

Anna Groff-Bryant Locates at Galesburg

Anna Groff-Bryant, a very successful vocal teacher, will devote all her time teaching hereafter at the Lombard College at Galesburg, Ill. At one time Mrs. Bryant had a large school in the Fine Arts Building.

Ella LaForge Murphy Praised by Organist-Composer

Ella LaForge Murphy, the dramatic soprano, who is now under the management of Harriet Martin Snow, was the recipient of a very gratifying letter from the well known organist and composer, Frederick Maxson of Philadelphia, who, among other things, wrote under date of August 12, 1916:

"I was very glad to have the opportunity of hearing you sing and was delighted with your voice and singing. Your vocal tone was full, rich and clear, and beautiful in quality, and your use of voice artistic and your interpretation musicianly and intelligent. I wish it were possible to use your voice at some time in connection with my church and concert work. Wishing you the continued success you so richly deserve, I remain,

"Cordially yours,
(Signed) "FREDERICK MAXSON."

Carl Cochems Has Busy Season With Loro Gooch

Loro Gooch announces the following appearances recently secured for Carl Cochems, the eminent American basso: In November, soloist with the Minneapolis Symphony Orchestra at Minneapolis, also a sacred song recital at Bethany Lutheran Church, Chicago. December 6, song recital at a series of Wednesday morning recitals under the direction of Carl D. Kinsey. December 12 and 14, soloist with the Commonwealth Edison Orchestra, Morgan L. Eastman, conductor, at Orchestra Hall.

Mr. Cochems will sing songs by English, French, German, and Italian composers. Other Chicago appearances of this artist will be announced later.

Arabell Merrifield With Minneapolis Orchestra

Loro Gooch announces the engagement of Arabell Merrifield in October with the Minneapolis Symphony Orchestra in Minneapolis.

Pawlowska at Ravinia Park

Among the successful singers heard this season at Ravinia Park may be mentioned, Irene Pawlowska, of the Chicago Opera Association, who has been appearing under the name

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BALL GAME OF THE BANDS—SOUSA VS. PRYOR AT ASBURY PARK, N. J., SATURDAY, AUGUST 19, 1916.

In center of group, with soft hats, (left) Arthur Pryor, (right) John Philip Sousa. Next to Pryor, Congressman Scully; next to Sousa, Mayor Hetrick of Asbury Park, the two umpires of the game. Between Congressman Scully and Pryor, (above) Milton Bernard of the MUSICAL COURIER. (Anxious inquirer wishes to know if "A. P. H. S." on certain uniforms stands for "Asbury Park High School" or for "Arthur Pryor Hot Stuff." See article on page 5.

of Miss Mercer, a well known name in the automobile industry. Miss Pavlowska was recognized by her many admirers who bestowed on the young artist well deserved applause.

Joseph Vilim Reopens Studios Here

Joseph A. Vilim, director of the Vilim American Violin School, who spent the last few years in California, has reopened his studios here.

Robert Stevens Piano Recital

Robert W. Stevens, who has charge of music at the University of Chicago, will close the 1916 public lecture program with a piano recital on Friday evening, August 25.

Harriet Bacon MacDonald in Chicago

Harriet Bacon MacDonald, the well known piano teacher, impresaria and active club woman of Dallas, Tex., where she will present this season John McCormack, Emmy Destinn, Albert Spalding, and Rudolph Ganz in recital, was one of the visitors at this office last week. Mrs. MacDonald, who is the active correspondent for the MUSICAL COURIER in Dallas, has just been made assistant teacher to Mrs. Dunning and will represent that well known system in Dallas, not only as heretofore to children, but also to normal classes. Leaving Chicago at the end of the week Mrs. MacDonald went to Mont Eagle, Tenn., for two weeks and will reopen her studios in Dallas on September 16.

The Machine Does It

We were asked the other day who wrote the Chicago letter when that letter of late has always been signed. We answered "the machine." In order to give a free advertisement however, to the machine, we will say that we use in this office the Smith Premier, L. C. Smith and Royal machines.

Condolence to the French Family

It is with the greatest sorrow that we express to Mrs. Florence French, editor of the Musical Leader, and to her children, our deepest sympathy in the great bereavement

that has befallen them in the loss of their dear husband and father. The writer was for many years well acquainted with Mr. French, who won the distinction of being called "a perfect Irish gentleman," a reputation lived up to until the end.

RENE DEVRIES.

ANNOUNCEMENT OF THE SECOND NATIONAL CONTEST FOR YOUNG PROFESSIONAL MUSICIANS BY THE NATIONAL FEDERATION OF MUSICAL CLUBS

The National Federation of Musical Clubs, following out a plan that was inaugurated in January, 1915, and carried to a successful conclusion at the Ninth Biennial Convention in June, 1915, announce the second national contest for young professional musicians. The first contest brought to light a remarkable array of American trained young musicians and gave them a public hearing, and demonstrated conclusively that we have in our own country teachers and students as good as the best to be found elsewhere.

The national committee in charge of the second contest consists of the president of the National Federation of Musical Clubs, Mrs. A. J. Ochsner, Chicago, the director of department, Mrs. Emerson H. Brush, Chicago, the chairman of committee, Mrs. Louis F. Yager, Oak Park, Ill., and the following committee members: Nellie Strong Stevenson, George W. Chadwick, Franz Kneisel, Mrs. H. H. A. Beach, Giuseppe Ferrata, Louise Homer, Charles W. Clark.

The following conditions in the contest are presented by the committee in charge:

1. Contestants must be entirely American trained.
2. Contestants must be under thirty years of age.
3. Contestants must be screened from the judges and be known to the jury by number only.

4. Contestants must perform entirely without notes before their State jury, and later before their district jury, at least three, or, if desired, more compositions.

5. Compositions to be performed must be by specified composers. The list from which choice may be made will be furnished by the chairman of the committee.

6. The contestant, to be eligible, must joint the Student and Young Professional Department of the National Federation of Musical Clubs, by sending name and address and annual dues of one dollar to the chairman of the department, Mrs. Louis E. Yager, 300 Forrest avenue, Oak Park, Ill.

7. Contestants must arrange for their own expenses in the contest. To the winners in the final contest will be given a public appearance at the tenth biennial festival to be held in Birmingham, Alabama, April, 1917.

8. Should there be in large cities a great number of contestants, a preliminary contest similar to the State contest will be arranged by a local committee in the city, this contest to precede the one under the direction of the State president.

9. The committee reserves the right to reject any contestant, even though given the highest marking, if, in the opinion of the judges, the performance is not up to the required standard.

10. All contests will be open to the public; the small admittance fee charged will be used to defray the expense of the contest.

The contest for Tennessee will be held early in October at Memphis, the exact date to be announced later.

Further information may be obtained from the State president, Prudence Simpson Dresser, of Gallatin.

Florence Austin Not Under Briggs Management

A recent statement inadvertently gave the impression that Florence Austin, the well known violinist, is under the management of the Briggs Musical Bureau, Chicago. This is incorrect. Miss Austin is not under that management.

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Frederick Gunster's Pen

Frederick Gunster, the tenor, is the possessor also of gifts other than the musical one. His singing has been heard in most of the musical centers of Europe and America, but it is not generally known that he has published successful compositions, that he is a skillful linguist, an excellent pianist, a splendid golfer, and a clever and characteristic writer. As a sample of his adroitness with the pen there is the letter which he wrote not long ago to a newly married couple, who spent their honeymoon motoring. Mr. Gunster was prevailed upon to give the MUSICAL COURIER a copy of the missive, and here it is:

May your happy dream never be "punctured." I wish you both a lot of this world's "gear" (which being interpreted from the Scotch, meaneth, "goods," "possessions") and when you get it, keep it ever in your "clutch," instead of "transmitting" it to others. May you always "feed" well; may you never become "tired" of the road along which you have to "tread."

Remember, when the minister tied the nuptial knot, he made a "universal joint" which must never be broken. Take good care of your "body" and "frame," so you will be "accelerated" along the road to health and prosperity.

Being a married man now, you will have to "cut out" many things. Your wife will need your company; therefore, never "leave" alone. "Shield" her and she will "radiate" happiness on you throughout life, provided you let no "shock absorber." Should she lecture you, never get off your "base" nor lose your "control," and don't "back-fire." Let nothing "exhaust" your patience. Thus "spoke" many a wise man.

Be a good "hub" by and buy your wife a "hood" now and then. You can "charge" it, as your credit will be good with the man who "cells it." Be good, and you will get your reward "on high."



FREDERICK GUNSTER,
Tenor, golfing away a few leisure hours in the "Sunny South."

Keep your proper "bearing" and never "skid" over the "rim" of conventionality. Look out for the "nut" who is waiting to "spring" something on you when you least expect it. Keep your "inner tubes" in good condition by never "missing." You can avoid a "blow-out" if you are on your "guard" with your wife, and never of "fender."

When motoring, wear a "muffler," and "few 'll" (fuel) be the colds you'll have. Avoid "reverses" and other "accessories" of gloom.

Here's hoping that, after reading this, you won't be "laid up for repairs." Yours, etc., FREDERICK GUNSTER.

At present Mr. Gunster is spending his vacation in Birmingham, Ala., and dividing his time between golfing and preparing his recital programs for next season. His managers, Haensel & Jones, report general interest in the forthcoming Gunster concert tour.

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A New Idea

Salt Lake City, August 1, 1916.

To the Musical Courier:

Advocates of color and sound therapeutics tell us that before many years medicines and drugs will be unknown, since happier, safer and cheaper cures can be effected by sweet music and pleasant pictures. That means that soon we shall hear of "practising" musicians, if the curing of the sick is to be entrusted to this profession; studios will become clinics and concert halls, sanitariums.

No one can foretell the exact limits of such a movement, but it is a safe guess that the Evening Post Mortem, the journal of the sound healing profession, dated fifty years from today, will contain such an item as the following. Speaking of the rhythmic cure in the case of the serious illness of a wealthy egg manufacturer, it will continue something like this:

"Early in the evening the magnate's condition became suddenly worse. Mme. Carusini, who had been brought from the Butte opera house to attend his case, exhausted her whole repertoire in vain. Pending the arrival of Dr. O'Brien, the noted French organist, and Dr. Stowsowski, director of the Reno Symphony Orchestra, who had been hastily summoned, the local St. Cecilia choir was called in. An application of the old favorite melodies by Ornstein and D'Indy seemed to soothe the patient and lower his temperature.

"At 11:03 the specialists arrived. Dr. O'Brien said this morning that an immediate application of the pipe organ and the enlarged orchestra was all that saved the capitalist's life. After watching at the pianoside the entire night, and inducing artificial respiration when necessary by the bag-pipes and a hypodermic flute, Dr. Stowsowski made the following statement:

"When we arrived the patient's condition was critical; we found him suffering from a malignant eruption of semi-quavers due to the inordinate use of a serum extracted from a Bach fugue; his temperature was 120 by the metronome and his pulse was dangerously syncopeated. But the crisis now seems passed and the patient is resting comfortably. A careful diet of Brahms and plenty of warm fresh yellow and green is all that is necessary to insure a rapid recovery. The children have been vaccinated against the Schönberg fever that might possibly result from the recent excessive use of harmony and other drugs in the household."

Possibly the proselytes of the new doctrine think I have misapplied their beliefs; but I have merely developed the field. Instead of launching a new theory into the world and leaving it helpless, I have taken it with me in my wagon which, being hitched to a star, approaches a world where science and art are one and where (judging from present physicians' incomes) Dr. after a composer's name may mean something more than "debtor."

Respectfully, etc.,

C. W. CANNING.

Mme. Kitzu-Arimondi to Teach Singing

Aurelia Kitzu-Arimondi, the accomplished wife of Vittorio Arimondi, basso of the Chicago Opera Association, has been urged by her professional friends in Chicago to give lessons in singing there this coming season. Mme. Arimondi will teach in Italian, French, German and English. She herself was a favorite in opera houses abroad, viz., at La Scala, in Milan; Imperial, Berlin; Covent Garden, London. She was also a member of the company at the Metropolitan Opera House, under the management of Abbey and Grau, at that time singing the mezzo-soprano role in "Falstaff," with Victor Maurel in the title role.

Mme. Arimondi is a highly educated woman. She was graduated from the Royal Conservatory Giuseppe Verdi, in Milan, receiving the "Diploma of Licentiate" at the time of her graduation.

Mme. Arimondi has received from the director of the conservatory in Milan a certificate attesting to the honors she won. A free translation of the certificate reads:

I, Galligani, director of the Conservatory of Music Giuseppe Verdi, after consulting the register of this conservatory, hereby declare that Aurelia Kitzu-Arimondi, born in Roumania, pursued the studies of this conservatory as a pupil in singing in the Sangiovanni class during the years 1886-1887 and 1888 and after three years' work successfully passed her examination and received the "Diploma of Licentiate." (Signed) GALLIGANI.

Mme. Kitzu-Arimondi was born in Bucharest, Roumania. She speaks fluently Italian, French, German, Spanish and English, in addition to her native tongue, Roumanian. Mme. Arimondi will receive pupils at her studio in Kimball Hall, Chicago.

"Il Ventaglio" (The Fan) one of some sixty operas by Pietro Raimondi, a Roman composer (1786-1853), was revived there at the Teatro Quirino recently and received with much interest and favor. Giovanni Zuccani, who directed the revival, was decorated with the order of the Cross of a Cavalier of the Crown of Italy.

PAUL DUFAULT IN THE SOUTH PACIFIC

Tenor Creates Enthusiasm Everywhere—Hailed as Great Interpretative Artist

Wellington, New Zealand, July 15, 1916.

I and thousands of others in New Zealand and Australia consider Paul Dufault to be one of the finest male interpretative artists that we have heard for a generation, and his popularity on this tour is the best endorsement of that view. We have heard any number of excellent tenors and found pleasure in their vocal graces, but none of these approaches the deeply impressive art of Paul Dufault, who in the singing of arias of limited range and in the ballads is pretty nearly perfect. His voice is correctly placed, and is filled with musical resonance; his phrasing and enunciating are alike impeccable, these being qualities that many good singers may claim, but in Dufault's case there is something more behind it all. Aided by rare intellectual qualities, an impressive presence, and purposeful poise, he approaches every song vested in its proper spirit, and the vocal picture he paints is conveyed to every mind in his audience. His success in New Zealand amounted to nightly scenes of enthusiasm. Theatres and town halls with seating capacity of over 2,000 were packed to the doors, and extra concerts were similarly rushed.

Of his first concert in Sydney the Sun said: "A house of a size calculated to put concert managers into the best of humor greeted Paul Dufault last night in the Town Hall, and greeted him with the warmest enthusiasm."

"Mr. Dufault returns in fuller voice than ever. In finish of style, richness of color, beauty of enunciation, and rhythmic and expressive accentuation, he remains where he was when we last heard him—that is, in all these things he is as nearly perfect as is possible."

"The tenor's fine voice was nowhere more in evidence than in Handel's stately 'Where'er You Walk,' with which he opened his share of the program. His reading was exquisite in its refinement and its elevation of sentiment. The flowing melody was, of course, beautifully phrased and accentuated, and each phrase was delivered with deli-

heated term to teaching in New York. Among his pupils are several who are very talented, and who are now preparing for a series of students' recitals which Mr. Bloch contemplates giving during the winter.

Adelaide Fischer Scores at Chautauqua

Adelaide Fischer is enjoying marked success at Chautauqua, N. Y., where she is appearing during the month of August, as the following notices culled from columns in the Chautauquan Daily readily show:

Adelaide Fischer, soprano, sang the program, and with "Polly Willis" she carried the hearers of the great Chautauqua assemblage captive, and having safely captured every one of them, offered them the dainty French "Petites Roses" of Ceseek. "An Open Secret" was then conveyed in a manner that won for the singer a perfect ovation, that stopped the program for several minutes.

The vocal contribution of the evening was the "Jewel Song," from "Faust," substituted for the "Louise" song because the orchestration failed to arrive. In this Adelaide Fischer's charming coloratura qualities shone resplendent. She did the runs and light passages with beautiful facility, her flexibility and purity of tone in the highest register being beautifully shown. She was recalled a number of times.

Adelaide Fischer was thoroughly charming in her renditions of "The Land of the Sky Blue Water," by Cadman, and Harriet Ware's



ADELAIDE FISCHER,
Soprano.

"Boat Song" both of which disclosed the clarity and ingratiating quality of her lyric soprano delightfully.

In "Hiawatha" the soprano parts were beautifully sung by Miss Fischer. She was in lovely voice, her high tones were crystal clear and there was a buoyancy about the "Spring Song" in the third part that was rarely pleasing.

In "Elijah" Miss Fischer scored a great success in the soprano parts. Her crystalline voice was especially beautiful in the higher notes and her middle register was full and agreeable. At all times she sang with taste and discretion. "Hear Ye Israel" is scarcely a lyric number and yet Miss Fischer's voice rose to the occasion splendidly, sounding the dramatic phrases with power and brilliancy and never sacrificing the sweetness nor the charm of her lyrical quality.

Klibansky Artist-Pupil's Atlanta Success

Louise Wagner, artist-pupil of Klibansky, the well known New York vocal authority, sang in Atlanta, Ga., July 31. Whether she met with success or not may be gleaned from the appended notice appearing in the Atlanta (Ga.) Constitution of July 31:

Miss Wagner returns home the middle of August to appear as soloist in a concert at Madison Square Garden, with the Civic Orchestra, which is taking significant part in the best musical activity of the metropolis.

Her concert success is indicated in the class of engagements she has already filled and is booked to fill, and her broad qualifications for success easily predict a fine future.

A blonde of true Wagnerian type as to physique, and beauty and strength of features she possesses a soprano voice of corresponding power and scope. The mobility and expressiveness of her features are an important adjunct to the interpretive phase of her art, and in technic and interpretation she betrays the consistent evenness of excellence, the sustained ability to interest, which are further proof of the discerning and well cultured intellect at once suggested in the broad, high brow and placid air of confidence.

All this was to be gleaned from her songs of Robert Franz, with their deep undercurrent of feeling, their dramatic value, the more intensive in its restraint; the apparently unstudied simplicity of Brahms' "Blacksmith"; her French songs, in which a perfect diction was an element in the translation of their characteristic spirit.

Passing into the modern Italian school, with its charming exploitation of pure tone and melody, Miss Wagner sang with success "Vissi d'Arte" from "La Tosca," and her English songs included the "Cry of Rachel," with its pull on the heartstrings even of the coldest listener, and a "Song of the South Winds," which pleasantly relaxed the former mood.

LOUISE DOOLY.

Caroline Hudson-Alexander Engaged for New Bedford

Caroline Hudson-Alexander again has been engaged by the Woman's Club, of New Bedford, Mass., for a recital to be given on January 19. The soprano sang for this organization last season, and, as usually has happened in her case, promptly inspired a desire for more. This re-engagement marks the singer's sixth already scheduled for next season.



PAUL DUFAULT, FLORENCE SCAPINI (VIOLINIST), AND MARCUS PLIMMER (REPRESENTATIVE OF THE MUSICAL COURIER IN NEW ZEALAND).

Photographed outside the gallery door of the Grand Opera House, in Wellington, New Zealand.

cacies of tonal color. For instance, the phrase 'Where'er you turn your eyes' was deliciously colored, and most delicately expressive in its suggestion of reflectiveness. The artist was recalled again and again."

The Triad said of Dufault: "Paul Dufault, the French-Canadian tenor, is shortly to open in Sydney as these lines are being written. From Sydney he will go here and there about Australia, all being well, shedding rare sweetness of song as he goes. He is, in a very high and excellent sense, an interpreter of songs. He has the freedom of a world of song. His passion is as splendid as his tenderness is exquisite. He is so delicate and rare a quality that it seems doubtful whether his native America has really discovered him yet. He sings of love as a lark sings in pure ether. He ennobles the little things of every day when he sings about them. Paul Dufault is an artist with a great interpretative gift."

MARCUS PLIMMER.

Alexander Bloch at Little Neck, Long Island

Alexander Bloch is spending a very pleasant summer at Little Neck, L. I., preparing for the coming season's work. He devotes two full days every week during the

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Funeral marches should be played on the black
keys only.

Fritz Kreisler is writing an operetta with Christie
Macdonald in view for the leading role.

Carl Jörn, the tenor, will return to the ranks of
the Metropolitan Opera Company for the season of
1916-17.

Musical journals that publish special editions
need them. There is nothing special in their regu-
lar editions.

Why does not some modern composer write a
comic cantata? Bach set the good example long
ago. Choral music need not always be solemn.

Carl Venth, the Fort Worth composer, has spent
part of his vacation in New York in the task of
writing a cantata. That is the way he has given
Venth to his musical feelings.

Two open air operatic performances are planned
for the City College Stadium, New York, in Sep-
tember. "Die Walküre" and "I Pagliacci" will be
presented, with casts including Metropolitan Opera
artists.

The soloists at the Civic Orchestral concerts this
week are Helen Stanley and Margarete Matzenauer,
evidence enough of the high standard which the
management has established and is seeking to main-
tain.

The heirs of the composer of that famous song
are having a lot of trouble picking "silver threads"
from "among the gold," or rather gold threads from
among the silver, for there is a copyright fight on
which the Federal District Court of New York is
being asked to decide.

A new opera company will make its appearance in
the Middle West in November and will give per-
formances in four large cities in that territory on a
scale unsurpassed by any other organization. James
R. Saville, business manager of this company, is in
New York this week on business connected with it.

Reginald de Koven is going to surprise those who
have hastily prejudged his "Canterbury Pilgrims,"
predicting an elaborated "Robin Hood" without
knowing anything about the new work. The privi-
leged musicians who have heard parts of the score
speak unanimously in praise of its beauties. There
is the ready flow of melody which has always dis-
tinguished this composer's work and there is a lot of
true inspiration. Some of the lyric scenes are es-
pecially delightful and will provide a decided shock
for those who have associated Mr. de Koven only
with the lighter side of composition.

Under Adolf Tandler's direction the Los Angeles
Symphony Orchestra played a representative array
of works during the past season and in programs
and performances not only modeled itself after high
standards but also attained them. A summary of
the 1915-16 work of the L. S. A. shows that Bee-
thoven, Brahms, Mozart, Bach, Schubert repre-
sented the strict classics, while the romanticists had
their innings through Weber, Liszt, Mendelssohn,
and the moderns contributed works by Grieg, Mac-
Donald, Tandler, Strauss, Smetana, Bond, Liadow,
Chabrier, Karnbach, Nicolai, Luigini, Tandler, Von
Nilm, Morton Mason, Bruch, Wagner, Parker
Eishop, Diggle, Saint-Saëns, Puccini, Delibes, Ros-
sini, Bizet, Chadwick, Chaminade, Tchaikowsky,
Charpentier, Bruch, MacDowell. Mr. Tandler ac-
complished wonders with his orchestra in the face
of severely adverse conditions, but it is a pleasure
to be able to say that his path is to be made smoother
this winter. Solidity will distinguish the finances of
the organization and Fred W. Blanchard, the new

manager, is sufficient guarantee that the executive
end of the project will receive energetic and suc-
cessful attention.

Omnia mutantur, nos et mutamur in illis. Which
means: Do not play F sharp in the scale of C
major.

Some of the words written for songs are more
musical than the measures to which they are set by
the composer.

Strikes seem to be the order of the day in every-
thing except music. The only kind of musicians
who strike habitually are the drummers.

The firm of A. Hammond & Co., London music
publishers, have taken as a trade mark for the works
they put forth the motto "All British." A better
one would be "All Good."

A Chicago scientific wiseacre says that music is
not heard, but tasted. We must imagine, therefore,
that Bach, Beethoven and Brahms represent the
roasts, while grand opera is the dessert, and De-
bussy the liqueur. If there is salad, Schönberg sup-
plies the vinegar for the dressing.

The Tchaikowsky ballet which will be produced
at the New York Hippodrome during the coming
season as a part of the show there, with Anna Pav-
lowa in the leading part, is "La Belle au Bois Dor-
mant," or in English "The Sleeping Beauty," a bal-
let in prologue and three acts, op. number sixty-six.

A correspondent writes from Seal Harbor, Me.:
"After walking along the ways and byways of this
locality, where nearly all the musicians of the world
seem to be quartered this summer, I have decided
that the old proverb, 'practice makes perfect,' should
be revised to 'practice makes perfect pandemonium.'"

Out of eleven new works which appeared for the
first time on Boston symphony programs last win-
ter no less than seven were by American composers,
which again points to a fact upon which the MU-
SICAL COURIER has always insisted, viz., that the
American composer who has something worth say-
ing can always find a chance to have it said.

In the photograph of the New York Civic Orches-
tra, which appears on page 11 of this issue, Martha
Maynard is referred to as "soloist" instead of "sec-
retary" of the Civic Orchestra Society. Those who
know the energy which Miss Maynard devoted to
the promotion, organization and management of
these concerts will realize that she is truly the "solo-
ist" of them, though not in a musical sense.

A correspondent wishes to know how much the
best concert pianists practice daily. There is no way
to reduce the figures to a reliable basis. The time of
practice usually varies in ratio to the nearness of the
concerts to be played. Also more labor is put in
when new works are being added to the repertoire
or when a long tour is in prospect. When public
performers are on their travels, it is difficult for
them to keep to any fixed number of hours for daily
practice. Some pianists seem to need less practice
than others and retain their technical facility better.
There is the instance several years ago of a pianist
who was invited to assist at a Chopin celebration,
and his number was scheduled on the program,
"Concerto . . . Chopin." Two days before the con-
cert the artist had not yet determined which of the
two Chopin concertos to play. Of all the pianists,
Leopold Godowsky probably is best equipped to play
the largest repertoire with the least preliminary
practice. His technic is prodigious and permanent.
If an estimate must be hazarded, in answer to our
correspondent, it may be said that the average pe-
riod of daily practice for the best concert pianists
totals about four hours.

THE PORTLAND EXAMPLE

Portland, Maine, has been endowed by nature with about as beautiful a situation and as picturesque surroundings as can be boasted by any city in the United States. Certain citizens of Portland, appreciating this fact, have undertaken in a most practical way to preserve and increase the beauties of the city itself and, what is still better, to bring a direct esthetic uplift into the communal life by making accessible to citizens of Portland advantages in music and art enjoyed by few other American cities of its size.

Cyrus H. K. Curtis, he of the Saturday Evening Post, for many years past a citizen of Philadelphia but a Portland boy by birth, bethought himself of his native town and how he might best benefit it and very wisely decided on the gift of an organ to the city—a fine organ, one of the very finest in all the world, in fact. Portland accepted the gift and not only accepted it but did itself proud by providing a magnificent setting for the instrument in the great auditorium of the new City Hall, dedicated four years ago this month.

And then this enterprising community went on to create an unique city official. Thousands of cities throughout the United States possess a Mayor, a City Treasurer, a City Auditor, and so on down the list, but the Maine city is pretty nearly alone in having a municipal organist. Will C. Macfarlane is the man, and if all city officials filled their positions as competently as he, America would have the best governed municipalities in the world—which it has not by any means. Working hand in hand with a music commission of three leading citizens, Mr. Macfarlane provides concerts five afternoons every week throughout the entire summer, when thousands of tourists pass through the city. Then there is a series of subscription organ concerts each winter, with prominent soloists and musical organizations assisting, and a free series of Sunday organ services. Total attendance has averaged well over 100,000 each season, a fact accounted for by the uniformly low prices of admission charged. Nothing but the best of music is performed. Think what the presentation of the finest music to more than 100,000 citizens and visitors means in terms of real value to a community. At one concert recently there were present visitors from the other three corner States of America—Florida, California, and Washington. It cannot fail to be a matter of pride to citizens of Portland to realize that their city is known throughout the United States as the one in which fine music is to be heard almost for the asking in and out of season. Further, there is cause for pride in the fact that every person who goes to hear the organ cannot fail to admire the beauties of the City Hall, one of the finest examples of municipal architecture in America, in itself teaching and bringing home to every observer the fact that the standing of a community is not to be reckoned only in terms of the business done in its shops and factories. How proud old Hermann Kotschmar, pioneer of music in Maine, would be could he see this magnificent Kotschmar memorial organ, the gift of his friend Curtis, in its splendid setting, with the fine bronze bust of himself in the very center of the casing. There could be no finer memorial for a musician.

Nor is it in music alone that Portland is specially favored. Members of the Stead family left not only the family homestead but a splendid legacy as well for the building and maintenance of an art museum. The little building itself, designed by two of Portland's citizens, John Calvin Stevens and John Howard Stevens, is a joy to the eye. One would have to search far to find anything more pleasing than the quiet dignity of the entrance hall and the fine rotunda. There is a permanent collection, the best features of which are some good tapestries and an

excellent collection of engravings, but its chief value to the community is the constantly changing exhibitions of the best work of contemporary American artists. Under the very capable leadership of John Calvin Stevens, the directors of the museum have shown several thousand of the very best modern American pictures to their fellow citizens since the gallery was opened. This summer there are some fifty pictures signed by such men as Childe Hassam, Walter Griffin, a Portland man, by the way; Fred Frieske, Max Bohm, Philip Little, William Singer and others equally as prominent. The interesting point is that Portland has turned out to see these pictures. The annual number of visitors has amounted to nearly twenty-five per cent. of the total population, a truly remarkable record. In connection with the museum there is a school of art which is bringing light into dark places where it has never shone. One hundred and fifty young citizens of both sexes, the first blood of Maine, learning to know about the beautiful things of this world and to create beautiful things themselves, means something very substantial to a state at the beginning of its cultural development.

Incidentally, be it not forgotten that Portland is known in the domain of belles-lettres as well. It was a Portland lawyer, Thomas Mosher, who turned publisher out of pure love of books, and who sends out from time to time some of the finest books made in America, the gems of English and American literature printed and bound in superlative, quiet taste; and the work on these books is all done in Portland.

It is an inspiring example, this of Portland. To the unthinking its value may not be so apparent on the surface. But those who understand realize that all this is laying the foundations on which future generations will rear a structure of broad, enlightened culture that cannot fail to react most favorably to the improvement of everything in civic life. As always, it is the individual who leads and the community which follows. Let us all, in every little city of the United States, pray for some of those individuals, such as Portland possesses, to lead us; or, better still, let us be one of them ourselves.

GODOWSKY'S ARTISTIC PARTNERS

Aside from enjoying the unapproachable solo art of Leopold Godowsky, the American public will be enabled to hear him this winter also in ensemble, for during February, March, April and May he will appear in joint recitals with Eugen Ysaye, his old partner in sonatas. The illustrious pair is to be heard together in Chicago, New York, Boston, Philadelphia, Baltimore, Washington and other large cities. They will open the program with a sonata, each play several solo numbers, and wind up with the "Kreutzer" sonata.

Manager R. E. Johnston reports that Sergei Kussewitzky, the contrabass virtuoso, has cabled that he is coming to America via Japan, and will therefore make his debut in San Francisco. It happens that he is to arrive in San Francisco while Godowsky is there. In San Francisco and Los Angeles joint recitals for Godowsky and Kussewitzky are arranged. Undoubtedly the program will be repeated in the larger cities of the East.

NERVES AND MUSIC

An English organist and composer, Dr. H. Walford Davis, has made an interesting discovery—if it may be called a discovery—and that is, that the ordinary Britisher who has been drafted into the army and is about to leave for the front is very much more sensitive to music than he was during the humdrum days of trade and office work. He is more nervously alive, so to speak, and is appar-

ently able to find enjoyment in music which, under normal conditions, would have left him unmoved. There is doubtless a great deal of truth in this. Nerves play a tremendously important part in music. Nerves, in fact, may be said to be of more importance than reasoning powers to the average listener at a concert. The keenest analytical critic cannot get the same delight from a musical work that a highly strung and sensitive enthusiast can get. If this is the case—and it can hardly be disputed—then it stands to reason that anything which will make a listener more nervously impressionable will make him a better hearer of good music.

ENGLAND'S GERMAN HYMNS

Sir Walter Parratt, master of the King of Great Britain's music, has written an interesting article called "Our German Church Music" in the London Monthly Musical Record for July. He says: "In all my musical activities I have taken no notice whatever of this war. Music is cosmopolitan." He gives a list of familiar hymns known to every Englishman which are of German origin, and he relates how astonished some of the English troops were to hear the advancing German troops singing a tune every English boy learns in Church or Sunday school. The tune was composed by Haydn, who said that he had been inspired by the British "God Save the King," which Haydn had often heard in England. It was the Austrian national anthem, probably the most beautiful of all national anthems, and it was familiar to the British as the music of the hymn:

Praise the Lord! Ye heavens adore Him,
Praise Him, angels, in the height.

The German soldiers were singing "Deutschland über Alles" to the Haydn tune.

Sir Walter Parratt is, of course, doing the only sensible thing there is to do. No one but a fool could possibly connect the music of Germany and Austria's great composers with the present war, or with any other war. Would the United States be idiotic enough to drop the English language in case this country had a war with England? Yet the English language was just as surely made in England as the Haydn tune was made in Austria. Would we refuse to sing "America" just because the tune is that of "God Save the King"?

And even our impressive but unvocal "Star Spangled Banner" is the genuine old English tune, "To Anacreon in Heaven." Imagine any one denouncing "Onward, Christian Soldiers" solely because the music was written by Arthur Sullivan, dead some years, but nevertheless a Britisher and consequently an enemy!

If it is so ordained that military power must clash with military power, then let them fight and have done. But there is absolutely no reason why the good things each country has given to the world should be confounded with the horrors of war.

MUSICAL GARTERS

Fritz Kreisler now is advertising a well known garter, the kind that made Boston famous. In the advertisement it is said that the wearing of the garter gives tone to the appearance of the violinist. There is no reason why after awhile musicians should not be dressed, shod and fed gratis pro deo. Certainly music pays.

Caruso, being of the wrong sex to gain sympathy as a victim of a jewel robbery, has been, according to the enterprising press agent, so unfortunate as to be the loser of a lost, strayed or stolen collection of stamps. If Mr. Caruso is really the victim of this misfortune we are as sorry as the next person, and if not, at least we have fulfilled the idea of the p. a. by devoting this space to the above mention.

REMARKS ABOUT THE WEATHER

N. P. Willis was a contemporary of Edgar Allan Poe. His books, very popular during his lifetime, are almost forgotten now. Perhaps our readers may find interest in a few quotations from one of his last volumes, published in 1854. It is called, "Famous Persons and Places," and there is a good deal in it concerning Ole Bull, Jenny Lind and other musical artists of the period. We shall confine our attention to this American author's description of the climates of America, England and Italy, leaving our readers to form their own opinion on the influence of these various climates on the music and art of the three countries. We take it for granted that our readers believe climate has a great bearing on temperament.

Says Willis: "It is certainly a damp climate, and the sun shines less in England than in most other countries. But to persons of full habit this moisture in the air is extremely agreeable; and the high condition of all animals in England, from man downward, proves its healthfulness. A stranger who has been accustomed to a brighter sky will, at first, find a gloom in the gray light so characteristic of an English atmosphere; but this soon wears off, and he finds a compensation in the exquisite softness of the verdure, and the deep and enduring brightness of the foliage. The effect of this moisture on the skin is singularly grateful. The pores become accustomed to a healthy action, which is unknown in other countries; and the bloom by which an English complexion is known all over the world is the index of an activity in this important part of the system, which, when first experienced, is almost like a new sensation."

Of course, what Willis says about England is equally true of Ireland. The Emerald Isle is famous for the beauty of its verdure. Now hear what our author has to say about his own climate:

"The climate of America is, in many points, very different from that of France and Great Britain. In the Middle and Northern States it is a dry, invigorating, and bracing climate, in which a strong man may do more work than in almost any other, and which makes continual exercise, or occupation of some sort, absolutely necessary. . . . The cold is so acrid, and the heat so sultry, and the changes from one to the other are so violent, that no enjoyment can be depended upon out of doors, and no system of clothing or protection is good for a day together. He who has full occupation for head and hand may live as long in America as in any portion of the globe—see the bills of mortality. He whose spirits lean upon the temperature of the wind, or whose nerves require a genial and constant atmosphere, may find more favorable climes.

"The habit of regular exercise in the open air, which is found to be so salutary in England, is scarcely possible in America. The extremes of heat and cold, and the tempestuous character of our snows and rains, totally forbid, to a delicate person, anything like regularity in exercise. The consequence is, that the habit rarely exists, and the high and glowing health so common in England is with us sufficiently rare to excite remark. Still, our people last, and, although I should define the English climate as the one in which the human frame is in the highest condition, I should say of America, that it is the one in which you could get the most work out of it."

N. P. Willis, unfortunately for music students, left no description of the climate of Germany, in which climate most of the best music has been composed. In our opinion the climate of Germany is more extreme than that of England, and less extreme than that of America. But let us hear what Willis has to say about Italy, that cradle of art, the land where modern literature, painting, architecture and music were born:

"Atmosphere, in England and America, is the first of the necessities of life. In Italy, it is the

first of its luxuries. We breathe in America, and walk abroad, without thinking of those common acts but as a means of arriving at happiness. In Italy, to breathe and to walk abroad are themselves happiness. Day after day, week after week, month after month, you wake with the breath of flowers coming in at your open window, and a sky of serene and unfathomable blue, and mornings and evenings of tranquil, assured, heavenly purity and beauty. No one can have lived in Italy a year who remembers anything but the sapphire sky and the kindling and ever seen stars. . . . I do not know whether life is prolonged, but it is infinitely enriched and brightened by the delicious atmosphere of Italy."

Was it for nothing that Tschaiakowsky and Strauss spent so much time in Italy?—where Wagner died, too, by the way. Remember, however, that the delicate and poetic Grieg was the most northern of all composers. He was born in Bergen, Norway, where he subsequently lived and did all his best work, far from sunny Italy, and as far north as Cape Farewell in Greenland, and the mountains of Alaska.

NATIONAL ANTHEMS TO ORDER

On the above subject a writer in Answers has the following to say:

Will Australia get a national anthem out of this empire crisis? Who can say? Are national anthems ever written to order? We doubt it. If, like Topsy, they don't "just grow," there's something artificial and unsatisfactory about them; something like paper roses. Like poets, national anthems are born, not made.

The fact is, that it is not always the official national anthem which is the real one. For instance, "My Country, 'Tis of Thee," sung to our own "God Save" tune, is the official anthem of the United States, but it takes secondary place to "the Star Spangled Banner," "Yankee Doodle," "John Brown's Body," and, in the South, "Dixie Land." These were all anthems hot from the heart in times of crisis.

Even the "Marseillaise," which is the official anthem of the French republic, used to be anathema to the government. It is an anthem of revolt, not of loyalty. It was a song of revolution. But now that a republic has ousted royalty it is shown in at the front door.

Really, our own "God Save the King" was the merest accident. Who commissioned it? It simply happened. But, even so, it is not the best of our great national songs. That place is undoubtedly held by "Rule, Britannia!" Moreover, the old Jacobite song, written to an exiled monarch, is really much better in every way than our official anthem—"Here's a Health Unto His Majesty."

It is surprising how seldom Scots sing the national anthem. What do they sing when they foregather either at home or at the far ends of the earth? Why, "Auld Lang Syne," of course! That's the Scottish national anthem!

It might be pointed out that two very fine national anthems, those of Russia and Austria, were written to order, the former by Alexis Feodorovich Lvoff and the latter by Papa Haydn. Further, the taste of any one who prefers a rambling tune like "Rule, Britannia!" to the dignity of "God Save the King" for a national anthem is much to be questioned. And it is news to us that "America" and not "The Star Spangled Banner" is the official anthem of these United States.

NOT A SONGBIRD

"In 1621," says an Abyssinian historian, "there was brought into Abyssinia a bird called Para, which was about the bigness of a hen, and spoke all languages, Indian, Portuguese, and Arabic. It named the king's name. Although its voice was that of a man, it could likewise neigh like a horse and mew like a cat, but did not sing like a bird. It was produced before the assembly of judges, of the priests and the azages of court, and there it spoke with great gravity." The bird died on the way to an examination by Res Sela Christos in Gojam.

We have met creatures who had men's voices and who could neigh like horses and mew like cats, although unable to sing like birds. We have therefore no trouble in believing the history of Para. But we regret that in 1621 no one had the sense to give Para a dose of paregoric.

THE NEW YORK EXPERIMENT TO FAIL?

Though the Civic Orchestral concerts have been attended by audiences of good size even for so huge an auditorium as Madison Square Garden, with the low price of admission charged the receipts and expenditures do not anywhere near balance. It looks as if the guarantors will have a substantial deficit to face at the end of the season. There is even, it is said, a possibility that the season will not be continued to the length originally planned and a practical certainty that unless matters take on a different appearance in the last half of the season there will be no repetition of the experiment next summer.

It is a regrettable fact that the attendance at these concerts has not come up to the expectations and hopes of the projectors. They have been well advertised and the root of the matter seems to lie in the fact that there are a strictly limited number of persons in New York who care to listen to a symphony orchestra in summer, no matter how reasonable the price or how excellent the musical fare. The one possible thing would seem to be a remodeling of the entire scheme on the lines followed successfully by the Boston "Pops" for years past. This would entail a lessening of expenses by reducing the orchestra from the present eighty-six men to about fifty-five or sixty, the filling of the whole floor with tables, the obtaining of a license allowing the sale of light beers and wines, as done in Boston (for there is a certain element which will not patronize strictly temperance concerts, no matter how attractive the musical offering) and, finally, the entire abandonment of any educational idea in the programs presented; in other words, the presentation only of strictly popular music, similar to that presented at the Boston "Pops." This plan would necessitate the abandonment of certain ideals which the Civic Orchestral Society set before itself in projecting the present summer series, but it seems to be demonstrated that the concerts as at present conducted stand very little chance of even coming near balancing the two sides of the ledger. It appears to be a case of ideals and no balance or balance and no ideals, though it is by no means certain that even the modifications suggested would sufficiently bolster up a hot weather box office in New York.

SOMETHING TO CROW ABOUT

Those who believe only what they see in print will find the following quotation from the New York Evening Telegram a great test of their faith in the veracity of newspapers:

Rochester, N. Y., Tuesday.—Vernon Green, of West Rush, owns a Plymouth Rock rooster, which he keeps in a poultry yard adjoining the Lutheran Church. Thus the birds have had all kinds of opportunity of hearing church hymns and sacred music.

One morning recently he saw the Plymouth Rock rooster stretching its neck and unmistakably crowing a tune. That is to say, he saw the neck and heard the tune. Mrs. Green then stated that she had noticed the bird on the previous Sunday listening as the Doxology was sung and apparently trying to imitate it.

Mr. Green, who is an accomplished violinist, got his violin and played the Doxology through. Whereupon the rooster (in unconcealed delight) repeated it faultlessly in a lusty crow.

This barnyard cockadoodlist must be related to the highly intelligent "bird of dawning," which sings all night before Christmas, according to "Hamlet."

Thus saith Ovid in "The Metamorphoses" concerning the Golden Age:

The pine-tree, cut from its native mountains, had not yet descended to the flowing waves, that it might visit a foreign region; and mortals were acquainted with no shores beyond their own. Not as yet did deep ditches surround the towns; no trumpets of straightened, (tuba derecti) or horns of crooked (cornuaflexi) brass, no helmets, no swords then existed. Without occasion for soldiers, the minds of men, free from care, enjoyed an easy tranquillity.

Ovid's straight trumpet and crooked horn were up to date, as advertisers say, two thousand years ago.



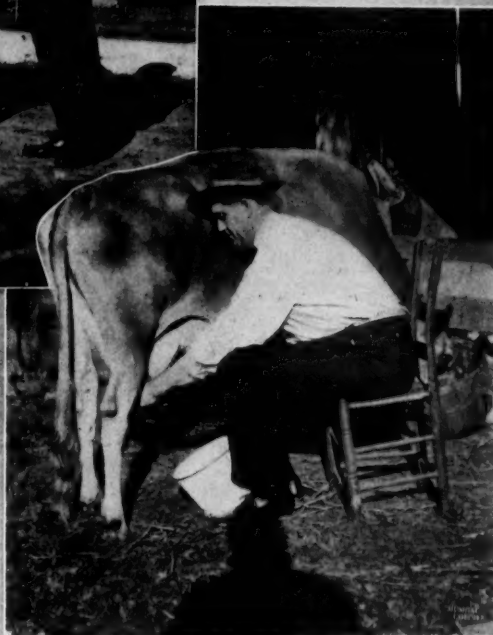
JAMES GODDARD AT HIS TENNESSEE HOME.

In one of the accompanying snapshots Mr. Goddard is shown as the human milking machine. In the other picture he reflects perfect contentment with the world.

James Goddard or the Human Milking Machine

James Goddard, the popular basso of the Chicago Opera Association, is now enjoying himself at home looking after the cow and horse. One of the pictures herewith reproduced, shows the natural milking machine at work and two streams of the lacteal fluid are visible, which is very unusual. It is difficult to catch the milk in a picture, but not in a bucket.

Mr. Goddard's home is in Maryville, Tenn., where he will remain until the middle of September.



HOW TO LISTEN TO MUSIC

Los Angeles, Cal., August 9, 1916.
To the Musical Courier.

It is evident that if contemporary musicians and music lovers would understand and enjoy as they should the best in modern and even ultra-modern music, they will be obliged to train their ears to the new voice in musical art, the new mood and mode; the color element in equal sound according to the present scale of tones—the new harmonic and melodic scheme of tonal combination.

This new mood and mode I choose to call harmonic counterpoint; two or more chord combinations sounding together; harmonic melodic chord combinations. Herein simple thematic melody, or complicated melodic tone weaving, may be colored by complex chord tone painting, by the introduction of what would seem to be foreign combined tone element; the union of many voiced sound accommodated to agree according to equal vibration, the first element of which the composer must know as tone reasoning, before the layman—who knows music mostly by the sensations it produces upon him—can realize and understand it to be what music is, what music means, and the relation of music to life; because music is the intensity of vitality—the interpretation of life.

If music lovers therefore would know and understand the new purpose, the new meaning, in the new, in tone-speech, they must unstop the mind's ear, that is ever ready for all that pertains to the beautiful, and try to realize tonal beauties that at first will seem strange, harsh, discordant and even noisy. It is not so much that these elements, discord, or noise, are thought to be found in the music of some of our modern tone-master's works, it is

words, new tone phrases; the advance in tone poetry; it is the physical that is to blame, the physical listener, who is too absent from the spiritual man, his first and only reality.

Our modern music is the voice of modern thought, of modern education, modern purpose; for music voices what nothing else can, Soul: it is Soul that is causing us to advance, this advancement is what we know as modern, when it goes a little beyond our present standard of accomplishment, it is known as ultra-modern. To know it we must catch up with it, and make its acquaintance and enjoy its company and character—it says, "Come up to me, I will not come down to you." This will teach us to know that there is no discord in music—when set down by a master—for music is the sound of equal vibration; only unequal vibration makes noise—noise and music have no relation.

To understand modern composers, who are interesting themselves more with tone substance context than with form, less with shape and more with sound, music lovers will be obliged to train the mental and the physical ear to hear aright, for to wander in tonal darkness is to try to hear without Soul, the only real substance in the Universe. In modern music we do not deal with chords, as taught by the text book, so much as we come into relation with tonal combinations, for a chord may consist of two or more tones that spell correctly as words do, while a combination

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of tones may not spell correctly and according to the text look; still, harmonic counterpoint may produce a wonderful and beautiful tone color effect, and interpret some phase of life and reality. Therefore, those troubled with tone dulness, tone deafness, should educate themselves out of this stupor and desire to realize the new voice in music.

Even though music is intangible, and comes from that condition which we shall know in the life to be, and even though we could not hear, still we cannot deny this voice because we can hear and should therefore try all the more to realize it in the fullest, that we may be lifted the higher in the mental realm and be brought the closer to that something whose voice and language is music.

Who shall say how music shall be harnessed, how it shall be set down, how it shall be interpreted, how listened to? Only music can answer, saying, "You are only to me what you understand me to be, but I am everything to you; if misconceived, I know you not." Music used or misused, abused or misabused, appreciated or unappreciated, loved or unloved, is still music—a message from the spiritual to humanity. How we shall understand this tone appeal depends upon how we shall listen; with most of humanity how to listen depends upon preparation, though some of us are gifted from the first to hear aright.

Sincerely,

CHARLES F. CARLSON.

Elsie Baker in Her "Redpath Special"

The accompanying snapshot of Elsie Baker was taken at Brockport, N. Y., and shows the popular contralto en route by automobile to her next concert—this being the method of locomotion used by Miss Baker ever since a mishap befell her ankle at the beginning of her tour.

That there have been no mishaps either to her voice or her power of captivating an audience, is proven by the following notice, in the Rome, N. Y., Daily Sentinel, which is only one of many similar tributes paid this charming artist wherever she has appeared:

"Miss Baker is widely known everywhere from the large number of Victor records she has made, as well as her concert work. She has a sweet and charming personality and a rich and beautiful voice that touches the heart and



ELSIE BAKER,
With her concert company.

one forgets that it is art. Though Miss Baker gave her part of the concert from a wheel chair, on account of her recent accident, she gave it with a flavor of real enjoyment to herself, responding most generously to oft demanded encores. Miss Baker will long be remembered by those who heard her yesterday, and her name will be a household word with Camden people."

JASCHA BRON

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THE IDEAL SCHOOL OF MUSIC

By Walter Spry, President Chicago Institute of Music

In the first part of this article, printed in a previous issue of the *MUSICAL COURIER*, I pointed out some of the features which are important for the student of piano or violin to consider. In this, the concluding portion of my paper, I desire to suggest some points which may prove profitable for students of vocal art to think about, especially with some general remarks to students of both vocal and instrumental art.

First of all, the ideal school should offer the vocal student first class instruction in the art of singing, and have a faculty of vocal instructors who are, to some extent at least, of similar schooling. In this way, the true system of grading may be applied without a change of method, when the pupil progresses from one grade to the next higher.

Then the musicianship of the student should be considered, and provision made so that the pupils may develop along the lines they are especially gifted in. For example—if a vocal pupil has talent for an operatic career, he should have, after a certain point, different training than one who is to take a position in public school or church work. For all lines of study, a course of piano and harmony, as secondary subjects, should be provided, and it is astonishing, if this is done with understanding, how delighted the pupil is when he finds he can, in a year's time, read an accompaniment of ordinary difficulty with ease. This point cannot be emphasized too much, for with the growing demand for good musicians all over this country, and Europe for the time being cut off from American music students, it is the duty of every music school to see to it that they are proficient in supplying courses which will turn out good all round musicians.

Speaking of Europe being cut off from American music students reminds one that, with the ever increasing number of orchestras springing up all over America, we should find ourselves without wind instrument players, if the European war continues much longer. I have instituted a department in the Chicago Institute of Music for wind instruments and have engaged the best players from the Chicago Symphony Orchestra for our teachers. Last June our commencement exercises presented an orchestra of over thirty players, the stringed instrument players being pupils of the school. We hope that in the near future we may be able to augment this orchestra by wind instrument player students of the institute.

The ideal school should provide a few but first class free advantages, and among these should be the orchestra practise. Many young people have been able to secure splendid positions from the fact that they have had one year's practice in the orchestra of our school. Another feature is the choral club and the present season will provide opportunity for students to have practical experience in presentation of operas.

The proper balance of the practical or applied study of music with the theoretical is a serious matter, and it is very important that the student attend the school where the director is a musician whose judgment is reliable in selecting the proper course of study. In America, we are fast becoming experienced along these lines, and I feel that the time is not far distant when our schools of music will compare with the more famous conservatories of music in Europe.

Ornstein's Interesting Program

Leo Ornstein has arranged the following unique program for his debut in St. Louis, which is to take place on October 21, under the local management of Elizabeth Cueny:

Sonatina.....	Maurice Ravel
Dance Negre.....	Cyril Scott
Dance of the Elephants.....	Cyril Scott
Kreislaria.....	Schumann
El Albaicin.....	Albeniz
A la Chinoise.....	Ornstein
Wild Men's Dance (by request).....	Ornstein
Berceuse.....	Chopin
Etude.....	Chopin
Impromptu.....	Chopin
Ballade, G minor.....	Chopin
Reflets dans l'eau.....	Debussy
Etude.....	Liszt
Faust Waltz.....	Gounod-Liszt

WANTED

WANTED.—Four singers, dramatic soprano, high baritone, contralto and bass, to create leading parts in future production. Only those possessing voices capable of opera and good appearance desired. Experience not essential if endowed with common sense. No revenue during rehearsals. All applications must contain full particulars. Address C. E. P., care of *MUSICAL COURIER*.

C. MORTIMER WISKE'S SUMMER HOME IN MAINE.



View of "Birch Villa," situated in a delightful cove on the shores of Lake Christopher, Bryant's Pond, Me.

OPERALOGUE BOOKINGS BREAK RECORD

Unprecedented Demands for the Presentations of Messrs. Hubbard and Gotthelf

The snapshot shown herewith was taken at the Coronado Hotel, Coronado Beach, Cal., where those hard worked Operaloguists, Havrah Hubbard and Claude Gotthelf, rest occasionally and regard with awe their list of dates for



HAVRAH W. L. HUBBARD AND CLAUDE GOTTHELF IN SUNNY CALIFORNIA.

next season. The bookings are piling up extraordinarily, as the attached list will show:

Oct. 26. Chicago.	Jan. 23. New Bedford.
Oct. 28. Kenilworth.	Jan. 24. Worcester.
Oct. 31. Chicago (afternoon).	Jan. 25. Wakefield (morning).
Oct. 31. Maywood (evening).	Jan. 25. Gloucester (evening).
Nov. 4. Oxford.	Jan. 26. Mansfield.
Nov. 9. New York.	Jan. 29. Taunton.
Nov. 10. Brooklyn.	Jan. 31. New York.
Nov. 13. Hackensack, N. J.	Feb. 1. Wakefield (morning).
Nov. 14. Philadelphia.	Feb. 1. Scituate (afternoon).
Nov. 19. Detroit.	Feb. 2. Salem.
Nov. 20. Detroit.	Feb. 3. Athol.
Nov. 21. Detroit.	Feb. 5. Boston.
Nov. 22. Cleveland.	Feb. 6. Springfield.
Nov. 29. New York.	Feb. 8. New York.
Dec. 1. Woonsocket, R. I.	Feb. 9. Brooklyn.
Dec. 4. Amesbury, Mass.	Feb. 12. Framingham (aft.).
Dec. 5. Malden, Mass.	Feb. 12. Boston (evening).
Dec. 7-8. Gloucester.	Feb. 13. Stoneham (aft.).
Dec. 9. Portsmouth, N. H.	Feb. 13. Gloucester (evening).
Dec. 11. Taunton.	Feb. 14. Hudson (afternoon).
Dec. 12. Brooklyn.	Feb. 14. Framingham (eve.).
Dec. 15. New York.	Feb. 15. New York.
Dec. 18. Ware, Mass.	Feb. 16. Waltham (afternoon).
Dec. 22. Woburn.	Feb. 16. Southbridge (eve.).
Dec. 28. New York.	Feb. 17. Franklin, N. H. (aft.).
Jan. 1. Fall River.	Feb. 17. Tilton, N. H. (eve.).
Jan. 1. Boston.	Feb. 20. New Bedford.
Jan. 3. New Bedford.	Feb. 21. Fitchburg.
Jan. 4. Wakefield (morning).	Feb. 23. Beverly.
Jan. 4. Scituate (afternoon).	Feb. 26. Leominster (aft.).
Jan. 4. Boston (evening).	Feb. 26. Boston (evening).
Jan. 5. Salem.	Feb. 28. Gloucester.
Jan. 6. Taunton.	Mar. 1. Wakefield.
Jan. 8. Stamford, Conn.	Mar. 2. Chelsea.
Jan. 9. Philadelphia.	Mar. 5. Fall River.
Jan. 10. Brooklyn.	Mar. 6. Philadelphia.
Jan. 11. New York.	Mar. 8. New York.
Jan. 15. Framingham (aft.).	Mar. 13. Chester, Pa.
Jan. 15. Boston (evening).	Mar. 14. Bridgeport.
Jan. 16. Willimantic, Conn.	Mar. 21. Portland, Me.
Jan. 18. Wakefield.	Mar. 26. Hyde Park.
Jan. 19. Waltham (afternoon).	Mar. 29. New York.
Jan. 19. Clinton (evening).	Mar. 30. Brooklyn.
Jan. 22. Boston (afternoon).	April 2. New York.
Jan. 22. Boston (evening).	April 12. New York.

The foregoing remarkable array of engagements in-

cludes twelve appearances before the National Opera Club, New York, five at Brooklyn Institute, three in Detroit, four in Chicago, five in Boston for the Elementary Teachers' Association, four in Gloucester, six in Wakefield, three in Taunton, etc. There are over sixty dates booked in New England alone, this being the fifth consecutive season there for the Operalogues.

Messrs. Hubbard and Gotthelf have been working like the proverbial beavers, for not only are they getting several new works ready, but Mr. Gotthelf is adding so much more music to all of the older operas in the list that it means restudying the entire eighteen for Mr. Hubbard. Practically the whole score (so far as time of presentation permits) will be played by Mr. Gotthelf, and the music side will be made a big feature of the Operalogues. Twenty-two operas now are ready for instant performance.

Ker-choo! Ker-choo!

August 14, 1916.

To the *Musical Courier*, New York City, N. Y.:

Our attention has been called to an interesting article on Hay Fever, by Dr. Irving Wilson Voorhees, in the August issue of your journal, which I have read with much pleasure. I would explain, however, that the American Hay Fever Prevention Association is not an "organization composed chiefly of sufferers from this malady." Of all the officers on the list, as stated above, there is only one hay fever subject, and he has had no hay fever this year.

The association is composed of professional men who are trying, in view of the preventability of this disease, to remove hay fever from the list of common diseases. We have already practically succeeded in several cities and hope eventually to make it universal.

The above statement, of course, does not affect the value of this article, which will materially assist the educational part of our campaign.

The United States Department of Public Health has just published our article on "Hay Fever and Its Prevention," in which the principal weeds, whose pollen cause hay fever, are illustrated (the most important in colors) and we will request the Department to send you a complimentary copy of this.

With sincere regards, I am,

Cordially yours,

W. SCHEPPEGRELL,
President.

Choral Society of Philadelphia Under the Direction of Henry Gordon Thunder Gives "The Messiah"

During the three weeks' engagement at Willow Grove, Pa., of Wassili Leps and his orchestra, an especially enjoyable feature of one day's program was the rendering of Handel's "Messiah," by the Choral Society of Philadelphia, Henry Gordon Thunder, conductor. In this the society had the invaluable assistance of Mr. Leps and his orchestra, and of Mildred Faas, soprano; Agnes Reifsnnyder, contralto; Dr. Howel S. Zulick, tenor, and Frank M. Conly, bass. Especial mention should be made of the work of Miss Reifsnnyder. Her contralto voice is one of great beauty and unusual range. Dr. Zulick delighted every one with his splendid interpretations of his numbers. Mr. Conly was well received and his rendition of his portion of the program was excellent.

Mr. Thunder is a choral leader par excellence, and the choral portions of the program were given with a vigor and, withal, an expressive warmth worthy of note.



A FAMILY GROUP OF THE CHERNIAVSKYS ON THE LAWN OF THEIR SUMMER HOME IN VICTORIA, B. C., THE RESIDENCE OF THE VICE-GOVERNOR OF BRITISH COLUMBIA.

Top row (left to right)—George Scully, business manager; Howard Edie, general manager; Alex Czerny, accompanist. Middle row (seated)—Gregory Cherniavsky, violinist; Mr. and Mrs. Abraham Cherniavsky, the father and mother; Leo Cherniavsky, violinist of the Cherniavsky Trio. Bottom row—Jan Cherniavsky, pianist; Miss Cherniavsky; Mischel Cherniavsky, cellist.

CHERNIAVSKYS START TOUR

Sensational Musical Brothers Begin Long Series of Canadian and American Concerts

The accompanying photograph is the most recent taken of the famous Cherniavsky Trio—Leo, Jan and Mischel, violinist, pianist and cellist—and their family and managers, who leave Victoria, B. C., this week to begin their extended series of concerts which will take them all over the United States and Canada this season. This interesting photograph was taken only a few weeks ago on the lawn of the residence of the vice-governor of British Columbia, which the Cherniavskys had rented for the summer.

A recent list of Cherniavsky bookings, which is being added to every day, is attached:

Aug. 28. Nanaimo.	Sept. 11. Regina.
Aug. 30. Victoria.	Sept. 12. Brandon.
Aug. 31. Vancouver.	Sept. 14. Winnipeg.
Sept. 1. Seattle.	Sept. 15. Minneapolis.
Sept. 2. North Yakima.	Sept. 16. St. Paul.
Sept. 4. Wallawalla.	Sept. 18. Minneapolis.
Sept. 5. Spokane.	Sept. 19. Winnipeg.
Sept. 7. Calgary, Can.	Sept. 20. St. Paul.
Sept. 8. Edmonton.	Sept. 22. Minneapolis.
Sept. 9. Leithbridge.	Sept. 25. Spokane.

Sept. 26. Minada.	Oct. 28. Sailing for Honolulu.
Sept. 27. Helena.	Nov. 4. Honolulu.
Sept. 28. Great Falls.	Nov. 6. Honolulu.
Sept. 29. Butte.	Nov. 8. Honolulu.
Sept. 30. Pocatello.	Nov. 10. Hilo.
Oct. 2. Salt Lake City.	Nov. 14. Honolulu.
Oct. 3. Ogden.	Nov. 15. Sailing San Francisco
Oct. 5. Boise City.	Nov. 23. Open dates for L. E.
Oct. 6. Baker City.	Behymer bookings.
Oct. 7. Portland.	Nov. 24. " "
Oct. 9. Aberdeen.	Nov. 25. " "
Oct. 10. Everett.	Nov. 26. " "
Oct. 11. Bellingham.	Nov. 27. " "
Oct. 12. Seattle.	Nov. 28. " "
Oct. 13. Victoria.	Nov. 29. " "
Oct. 14. Vancouver.	Nov. 30. " "
Oct. 17. Tacoma.	Dec. 1. " "
Oct. 18. Portland.	Dec. 2. " "
Oct. 19. Eugene.	Dec. 4. Salt Lake City.
Oct. 22. San Francisco.	Dec. 5. En route New York.
Oct. 24. Berkeley.	Jan. 16. First New York concert.
Oct. 26. San Francisco.	

Chicago Pianist to Bring New Russian Songs for Yvonne de Tréville

Yvonne de Tréville has just received word from Edith Bowyer Whiffen, the Chicago pianist, that she will leave Petrograd this week for Bergen, Norway, whence

she will sail for America at the first opportunity. Mrs. Whiffen, whose husband is the representative of the Associated Press, in Russia, assisted Mlle. de Tréville on her first tour of "Three Centuries of Prime-Donne," accompanying her to Honolulu, as well as on her Pacific Coast tour.

During the year in Petrograd Mrs. Whiffen has collected a number of Russian songs for Yvonne de Tréville, which will be added to her concert repertoire for this season.

Maurice Aronson's Summer Classes Successful

Maurice Aronson's summer classes at Winnetka, Ill., the charming North Shore resort near Chicago, were largely attended. Despite the excessive heat, the students unflinchingly continued their work and combined study with vacational rest and pleasure at Ravinia Park. It is very gratifying to Mr. Aronson that his summer classes have as members pupils who have pursued their studies with him in Berlin and Vienna in years past, and who are now successfully engaged in their respective activities as concert pianists and instructors, and who return during the summer months for further study and coaching with this eminent pedagogue.

"HIS MAGNETIC PERSONALITY" Says the Chicago Examiner.

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Summering at Raquette Lake



PAUL ALTHOUSE AND ZABETTA BRENSKA-ALTHOUSE
Enjoying summer life at the Raquette Lake Summer Colony.

Zabetta Brenska-Althouse, the well known mezzo-soprano, and Paul Althouse, tenor of the Metropolitan Opera Company, are spending the summer at Raquette Lake, N. Y., being prominent members of the music colony at that delightful place.

In the accompanying snapshot Mrs. Althouse is seen in a cool spot with her pet fox terrier "Bobbo," and Mr. Althouse is, judging by appearances, evidently finding his recreation in wood chopping. Both are enthusiastic followers of out-door life.

PERSONAL AND SUMMER NOTES

Becker Rusticating

Gustav L. Becker, the well known piano pedagogue, pianist and composer, with his interesting family, consisting of a wife and "the twins," are at Winthrop, Mass. Here he is taking a well deserved rest cure, with sea bathing, etc. From there they go to the interior countryside where the hills and dales will give added mental and physical refreshment.

Riesbergs Entertain Chautauqua Artists

The following is from the Norwich (N. Y.) Sun of August 3, referring to entertaining Reed Miller, Nevada Van der Veer and Frederick Wheeler during the recent Redpath Chautauqua held in Norwich: "Professor and Mrs. Riesberg, of Canasawacta cabin (their tenth season at their summer home) entertained in honor of Reed Miller, Mme. Van der Veer (Mrs. Miller) and Frederick Wheeler, following last night's concert. These artists are old friends of the Riesbergs of a dozen years' standing, and the merry company of prominent musical people enjoyed the evening, and especially the ready wit of Mr. Miller, the radiant personality of his wife, and the merry quips of Mr. Wheeler. It was late ere the company broke up.

"Mr. and Mrs. Riesberg will visit their old friends, Dr. and Mrs. Blinn Harris, at his camp, next week."

Musical at Patterson Home

A musicale at the Misses Patterson Home for Young Ladies studying music and art enlisted the co-operation of four performers, namely, Phyllis Gabell, of Detroit; Mrs. Saunders, of Gatesville, Tex.; Katherine Koehler, of Mt. Clemens, all pupils of Wager Swayne, and Enid McCarroll, of Gatesville, pupil of H. Rawlins Baker. Miss Gabell, who gave a recital in the metropolis last summer, played "On Wings of Song," Mendelssohn-Liszt, with fine tone and feeling. Mrs. Saunders' numbers were a Chopin prelude and Leschetizky's "Intermezzo in Octaves," and a composition of her own, which showed real talent. Katherine Koehler played Chopin and Schumann pieces artistically. Miss McCarroll, a most talented young woman, who evidently studies thoroughly, and loves her art, played a piece by Grieg, giving great pleasure. Besides the piano, she studied organ during the early spring and summer with F. W. Riesberg.

The Southland Singers

Mme. Dambmann, founder and president of the Southland Singers, has circulated an interesting twelve page booklet, printed in club colors, black and yellow, containing full information regarding this flourishing young organization. This will be the second season, and the announcement shows great activity planned for the club. The first rehearsal, at Hotel Plaza, October 25, will be followed by regular weekly meetings for study, two concerts, receptions, dances, musicales, a masquerade ball, card party, etc. For full information, apply to the secretary, Mrs. H. J. Mitchell, 340 West Fifty-seventh street, New York.

Brock-Oetteking at Arverne

Johanna Brock-Oetteking sends friends post cards from Arverne, N. J., showing a view of the Winterritz Cottage, occupied by herself and husband during the summer season. They are enjoying the bathing and usual seaside

amusements, laying up a store of energy for the coming season, which promises well for this capable young soprano.

Tollefsen's Southern Tour

The Tollefsen Trio has returned from the trip South, where they gave concerts at a number of summer schools, including Hampton Institute, Roanoke College, University of Virginia, and the University of Tennessee, at Knoxville. They were everywhere well received, evoking enthusiasm with their spirited performances of the Tchaikowsky trio, op. 50. The Knoxville Sentinel said in the issue of July 21: "One noticed at once the splendid ensemble work of the trio, each member of which is a talented and efficient artist, well equipped technically, yet possessing that rare gift sometimes called soul and sometimes called expression."

An incident of the tour, which at the time seemed almost tragic, is related by Mr. Tollefsen. While on the way to fill an engagement in company with some friends who had offered to take them over in their car they were overtaken by a heavy storm. The roads were in an awful state, owing to the frequent rains; they got into a rut, and could not proceed, despite the efforts of the powerful Cadillac eight cylinder. There seemed to be no relief in sight, when a band of convicts came up who had been working on the roads. About eighteen of them literally lifted the car out, and soon they were on their way, arriving in Salem just in time.

Mr. Tollefsen has become the happy possessor of a genuine Joseph Guarnerius violin (filius Andrea), dated 1726. It was purchased from the well known connoisseur, Lewis A. Goerck.

The trio will open their fall tour about October 15, will tour through the Middle West and South, and return to New York in the latter part of November.

Eleanor Patterson, American Contralto

Eleanor Patterson, the American contralto, evidently pins her faith to the saying, "There's no fun like work," for she gets a lot of fun out of work in her studio-home in New York, preparing programs and arranging bookings for concerts during the coming season.

Miss Patterson has received inquiries from organizations in Canada and the South, and it is likely that she will include in her travels a visit to Canada and "Dixie Land." A number of Miss Patterson's engagements are for her alone, but the majority of calls are for the Eleanor Patterson Concert Company, which consists of contralto, piano, organ and harp, a combination lending great charm and variety to any program.

The Eleanor Patterson Concert Company, Miss Patterson, Caroline M. Lowe (piano and organ), and Elsa Hoertz (harp), was organized last season, and has met with success, winning the approval of large audiences.

Johnson-Riesberg Concert in Norwich

Anna Laura Johnson, the Philadelphia contralto, who is spending her second summer in Norwich, N. Y., where she directs the choir in the Methodist Church, and has a regular choral class in singing, besides private pupils, with F. W. Riesberg and Bessie Riesberg, collaborated in a concert at the parish house of the Episcopal Church, August 10. Regarding this affair the Norwich Sun said next day: "The audience which filled Emmanuel Parish House Wednesday evening to hear the concert given by Anna Laura Johnson, contralto; Bessie Riesberg, violinist, and

F. W. Riesberg, pianist, listened to some fine music splendidly interpreted by well trained artists, who responded to the demands of the sympathetic and appreciative audience with a cordiality which was very gratifying.

"Miss Johnson sang three groups of songs, the variety of which showed the range of her fine contralto and gave her opportunity to reveal her dramatic ability and interpretative powers. Miss Riesberg played several selections with marked ability. Her violin was transformed into a singing instrument under her deft bowing, and the music which she drew forth was exquisite and won her the unrestrained approval of the audience. Mr. Riesberg at the piano proved himself equal to submerging himself into the skillful accompanist, who made the other artists' work the more effective. A trio, which the audience insisted upon having repeated, closed a seventy-five minute program of music which was wholly pleasing, and for which all who heard were deeply grateful to these visiting metropolitan musicians."

Behymer Westward Bound

After a sojourn of several weeks in the East, including visits in New York, Bar Harbor, Me., etc., L. E. Behymer, the distinguished Los Angeles and Pacific Coast impresario,



L. E. BEHYMER,
Energetic Pacific Coast Impresario.

left New York last week on his long westward trip toward home. Mr. Behymer will stop off at the Thousand Islands en route and then proceed through the Great Lakes to Chicago.

This energetic manager and public spirited citizen has a fine list of attractions booked for his territory this coming season, including the popular Philharmonic Course.

Carreño and Lehmann Appear on Same Program

Teresa Carreño, the noted pianist, recently concluded a tour of sixty-eight concerts in Europe. In one of them in Berlin an event of unique interest occurred. Two queens—queens in their art and in their regal dignity and personal beauty as well—joined forces at the Philharmonie. For the first time in their careers Teresa Carreño and Lilli Lehmann appeared together in a joint recital and the Allgemeine Musik Zeitung sums up the general impression created in these words: "Artistic depth and feminine charm were here paired together in wonderful harmony. The effects which Frau Lilli still knows how to achieve in certain songs with the remarkably well preserved remains of her former vocal glory moved the grateful audience to as high a pitch of enthusiasm as the magnificent playing of the incomparable, temperamental Teresa, of infinite appealing power as an artist. The G minor nocturne of Chopin became under her hands a vocal poem."

Anita Rio to Appear With

Evanston Musical Club

Anita Rio is to appear with the Evanston Musical Club and the School of Music at Evanston, Ill., Thursday and Friday evenings, November 16 and 17 next.

The Mendelssohn scholarship of £100 awarded annually in London was won this year by Philip Lévi, seventeen years old. He is at the Royal Academy of Music.

Handel's "Joshua" was heard recently in Karlsruhe, Germany.

SPALDING HAS SIXTY-SIX DATES

Busy Season Ahead for the Violinist—He Now Is at Lake of a Thousand Islands

On account of the intense humidity along the New Jersey coast during the latter part of July and the first of August, and the extreme difficulty he experienced in keeping his violins in condition for constant practice every day, Albert Spalding is making a short sojourn at the Lake of a Thousand Islands. There amid the most delightful surroundings and the cool, crisp Canadian air, he is better able to carry on his work of composition begun earlier in the season. Spalding is a great believer in the value and stimulation, both mental and physical, received from plenty of outdoor exercise. He walks miles every day. He also is an expert swimmer and tennis player, while golf, baseball and fishing are numbered among his other favorite recreations.

Sixty-six of the leading symphony orchestras, clubs and societies of America have already secured Spalding for the coming season. His tour will embrace appearances in all the leading cities of the East, South and Middle West. Following his return from Havana, Cuba and the West Indies in March, he will make a tour of the Pacific Coast which will keep him busy until the last of April.

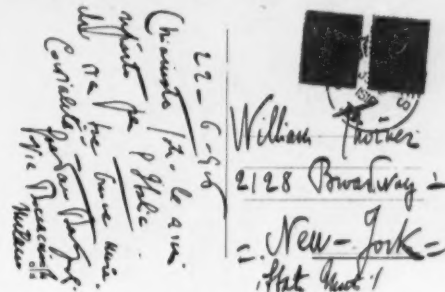
Helen Stanley Soloist With Civic Orchestra

Helen Stanley, the noted soprano, was scheduled to appear as soloist with the New York Civic Orchestral Society, Walter Henry Rothwell, conductor, on Tuesday eve-

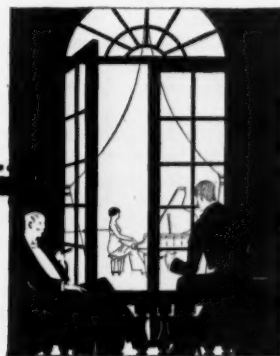
ning, August 22, at Madison Square Garden in the Society's thirteenth popular price bi-weekly summer concert. Miss Stanley, who has been a favorite for several seasons with the Chicago Grand Opera Company, has been specially engaged with Mmes. Farrar, Destinn and Homer for the coming tour of the Elli: All Star Company.

Bavagnoli Off to War

William Thorner, the well known New York vocal teacher, has just received a card written from Buenos Aires by Gaetano Bavagnoli, the second Italian conductor



at the Metropolitan Opera House last season, stating that he has been recalled to the army and is sailing for Italy direct from there. This is not exactly a calamity for Mr. Bavagnoli, inasmuch as the season of opera for which he had been engaged at Buenos Aires had already exploded before he reached that city



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LYDIA LINDGREN AT LAKE BOMOSEEN, VERMONT.

In the upper right picture the dramatic soprano of the Chicago Opera Association is studying Grieg's songs. As a swimmer Miss Lindgren has proved an adept and finds keen enjoyment in aquatic sports.

DAVID BISPHAM, TEACHER

Famous Baritone to Enter Pedagogic Field

It will doubtless be of interest to the musical public to learn that during the summer David Bispham, the celebrated baritone, has been doing a good deal of teaching. He declares that he enjoys it immensely. He has been able to devote a few days each week to a number of brilliant young men and women, singers and teachers of singing, who have come to this artist from all over the United States. Although it has been Mr. Bispham's habit for years to accept a few talented pupils from time to time, it was not until recently that he decided to make a particular point of teaching, a line of endeavor for which he displays a natural aptitude. This is as it should be, for in this manner he will be able to hand down the traditions of classic song, oratorio and grand opera, in all of which fields of vocal art his experience has been very great. He has, therefore, decided to instruct the most gifted of those who come to him for advice.

"There are too many singers before the public, but not enough good ones," said Mr. Bispham recently, "and mediocrity, especially among vocalists, has reached a point where something must be done to stop it. Most of my advice to would-be singers has for a long time been that of 'Punch' to those about to marry—'DON'T.' Also I

have strenuously upheld what seems to me to be a self evident proposition, namely, that a singing teacher ought to be able to sing. It is partly for that reason that I am going to devote myself to teaching."

This will be welcome news to many ambitious singers who have heard this great singer and learned to admire the consummate art and the thorough musicianship which mark his every undertaking. Doubtless, he will make as great a success in the pedagogic field as he has in all those into which he has ventured during his long and successful career.

Lydia Lindgren at Lake Bomoseen

Almost any day this summer, the casual

Tom Dobson's Secret for His Successful Accompaniments

Tom Dobson's life is not one thing and his art another, as is the case with many artists. This singer has a way of reflecting his own characteristics—chief among which is a sense of humor—in his interpretations. Not the least important feature of his work, however, is his ability to play his own accompaniments, and to play them uncommonly well.

"People are always asking me how I manage to do it," he laughed, the other day. "I don't see why it is particularly extraordinary, but here's my method. I study an accompaniment until it becomes so familiar to me that I play it mechanically. In other words, I work over the accompaniment just as conscientiously as I do the text—and that's the whole secret."

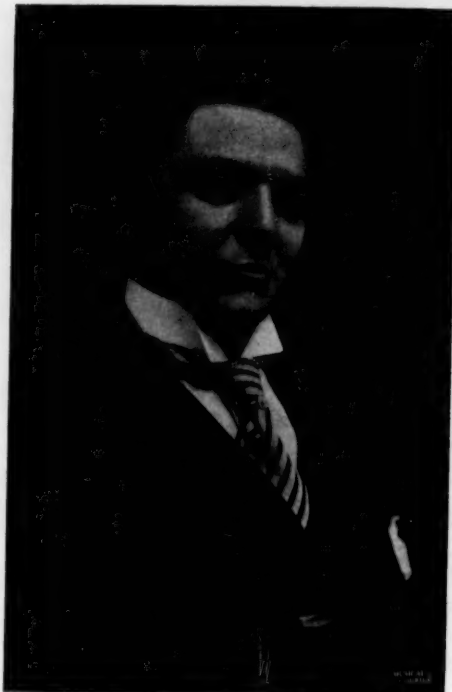
White Receives Valuable Medal

Roderick White, the young American violinist, who has had marked success in this country during two seasons of concert work, is the possessor of a medal which was presented by the late Queen Victoria to Mr. White's father, a noted violinist, for distinguished work done.

JOSEPH MALKIN'S PLANS

Noted Cellist to Appear as Soloist With Boston Symphony Orchestra and in Recital—Is Completing Several Compositions

The many friends of Joseph Malkin, the noted cellist, will be happy to hear that he has planned to spend the



JOSEPH MALKIN,
Cellist.

entire year 1916-1917 in America. Mr. Malkin, besides having been re-engaged to appear as soloist with the Bos-



SASCHA BRON RECREATING.

In the above snapshots Sascha Bron, the violinist, is depicted in holiday poses. Mr. Bron, who is to be in America for the 1916-17 season, under the management of R. E. Johnston, writes that he is having a lovely time at Rochester, N. Y., enjoying himself to the utmost, but working hard also on programs for his coming season.

ton Symphony Orchestra, will give several recitals the coming season. He is at present summering at Freedom, N. H., where he is at work on his repertoire preparatory to his concert tour. The cellist is also completing several original compositions which he contemplates giving on this year's tour for the first time in public. In all it has been a very strenuous summer that Mr. Malkin has spent in this country and one that leads his friends to look forward this season to unprecedented achievements in the art of cello playing.

Wassily Besekirsky Plays at Canadian Concert

At a concert given recently at Murray Bay, Quebec, Canada, Wassily Besekirsky appeared as soloist. Among his numbers was Dvorák's "Slave Dance," and those who heard him declared that the haunting melancholy of his interpretation of this number would be long remembered. The other artists on the program were Norman Notley, baritone, and Walter Hungerford, pianist.

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RICHARD BUHLIG RETURNS TO AMERICA

Pianist Who Has Introduced Ultramodern Works to Europe Will Appear in His Own Country This Coming Season

Richard Buhlig, the American pianist, who, though born in Chicago, spent most of his time abroad, arrived in America two months ago, having played since 1900 with the leading orchestras of Germany, England, France, Scotland, Scandinavia, the Netherlands and Belgium.

Mr. Buhlig told a MUSICAL COURIER representative that he was glad to be in his own country again, and that he hoped to be heard to the very best advantage, on October 24, when he will make his reappearance at Aeolian Hall, New York.

Mr. Buhlig might be called one of the champions of modern music, being a great friend of Max Reger, with whom he played on several occasions in Germany and England. He was one of the first pianists to play Debussy to any extent. He also was one of the first to perform Schönberg's piano numbers in Berlin, and was hissed for his thankless task. It is said that he introduced the Korngold sonata in Belgium, and familiarized the music lovers of England with Schönberg and Korngold. Mr. Buhlig has been known to play both Brahms concertos in one evening. In a word, Mr. Buhlig has gained recognition not only for his interpretation of the ultramodern works, but also for his remarkable playing of the classics.

When he played the G major Beethoven concerto with the Philharmonic Society of London, the London Times said: "Mr. Buhlig's reading of the concerto was intensely interesting, and, better still, intensely beautiful; the whole thing was steeped in poetry and that lofty romance that is only to be found in the great classical writers, and can be interpreted to others only by those who are poets themselves."

Mr. Buhlig will make his headquarters in New York, appearing during the coming season under the direction of Mrs. Herman Lewis, who already has booked several important dates for him. Further press notices regarding the talented pianist's success in Europe will be printed shortly in the MUSICAL COURIER.

Rare Musical Treat at St. Patrick's Cathedral

The opening of the big Catholic Societies' Convention was held in St. Patrick's Cathedral, New York, on Sunday, August 20.

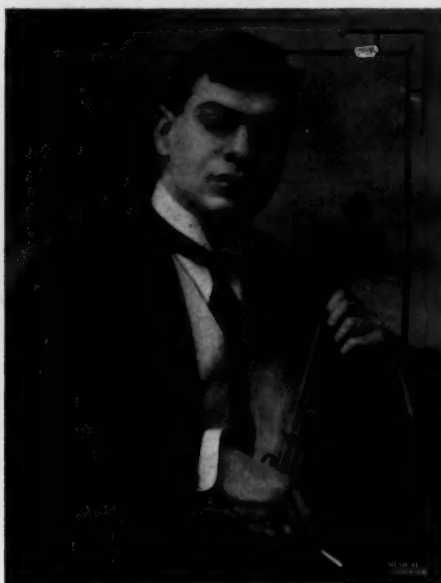
Our three American cardinals, four scores of archbishops and bishops, hundreds of clergy and thousands of laity from all over the country, had assembled to worship and hear a musical program of unusual excellence.

The male choir from the Pittsburgh Cathedral, under the leadership of Joseph Otten, rendered the Gregorian chant and responses of the Mass; also a "Processional" and "Recessional." The latter "Ju es Petrus" by Haller, was particularly effective. The combined choirs of St. Patrick's Cathedral and St. Francis Xavier, both of New York, rendered the "Kyrie," "Gloria" and "Credo" from Missa "Hosanna filio David," by P. A. Yon, a work seldom heard outside of the above named churches. This composition leaves nothing to be desired from the modern or ecclesiastical viewpoint. The listener is deeply impressed, and at the close he feels he has heard something quite foreign and superior to the traditional church choir performances.

The boys were at their best and sang with rare sweetness, affording a genuine treat.

John Finnegan, tenor, lived up to his reputation, while William F. Hooley, basso, had many friends and admirers in the audience.

The production was under the direction of J. C. Ungerer, organist and director of St. Patrick's Cathedral, who received congratulations for the artistic results achieved.



EDDY BROWN,
Violinist.

Eddy Brown to Be Soloist at the Maine Music Festivals

Eddy Brown, who is spending the summer at Seal Harbor, Me., will appear as soloist at the Maine music festivals.

The Biltmore Series of Friday Morning Musicales

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Ballroom of the Hotel Biltmore

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KNABE PIANO USED

tivals at Bangor and Portland, before returning to New York, where he will give his first concert at Carnegie Hall, October 15. The coming season looms up large for this young artist, among the engagements already scheduled being two appearances in Chicago, three in Cincinnati, two in Boston. The violinist will also be heard in Philadelphia, Pittsburgh, Washington, Buffalo, Superior, Wis.; Concord, Dallas, Mobile and many other cities. Altogether the outlook is most promising for this fine artist.

OBITUARY

Charles French

Charles French, of Chicago, owner and publisher of the Musical Leader, died last Thursday in the Polyclinic Hospital of New York, as the result of a street car accident of which he was a victim on August 12. His right foot and leg were so badly crushed that amputation at the knee was necessary and he did not recover from the operation.

Mr. French was born in Dublin, Ireland, sixty-five years ago and came to the United States when a young man after graduating from Jesuit College, Dublin. He has owned and published the Musical Leader for the last sixteen years. He was formerly president of the Irish Fellowship League, of Chicago, and vice-president of the Mediaevalists' Club. He was a member of the Press Club, of the Chicago Athletic Club, the South Shore Country Club of Chicago, and vice-president of the Adventurers' Club. He is survived by a widow, Mrs. Florence Burt French, editor of the Musical Leader, two sons, Charles, Jr., and Jasper, and four daughters, Claire, Evelyn, Josephine and Florence.

Hamish MacCunn

Word has been received from London, England, that Hamish MacCunn, after a long illness, died on August 4, at the age of forty-eight years. Mr. MacCunn was one of the best representatives of the modern Scottish composer. He took no musical degrees or diplomas, but by means of inborn talent and excellent tuition, the latter chiefly with Sir Hubert Parry, he has long since been regarded as one of Scotland's most distinguished musicians. His best known work was his overture, "Land of the Mountain and Flood," which is said to be no mean successor to Mendelssohn's "Hebrides" overture. This work was first performed at Crystal Palace under the late Sir August Manns, and has since been in the repertoire of most orchestral bodies. He also wrote two grand operas, "Jeannie Deans" and "Diarmid," and one musical comedy, "The Golden Girl." Besides being an excellent conductor, Mr. MacCunn was also a fine pianist and viola player. He is survived by a widow.

William Ap Madoc

William Ap Madoc, of Chicago, died on August 12, at his residence, at the age of seventy-two. He was born in Wales, in 1844, but came to the United States in 1864, settling at Utica, N. Y. He went to Chicago in 1893, at the time of the World's Fair, as judicator of the music festival, living there since then. He has been with the music department of the public schools and in charge of the music at Lincoln Center for over fifteen years. Funeral services were held Tuesday, August 15, at Lincoln Center and burial was at Mount Hope.

Rodolphe Berger

The Viennese or, rather, Parisian musical composer, Rodolphe Berger, aged fifty-two, shot himself recently at Barcelona. The deceased was much liked in France and had great success in Paris, where he was brought up, having left Vienna at the age of nine. He had neglected to become a naturalized Frenchman, as his three brothers have done, two of the latter fighting in the French army since August, 1914. Rodolphe Berger left for Spain at the outbreak of the war. His fortune he leaves to a French friend, Mme. Honorine of Paris.

F. H. Burstall

From England comes news of the death of F. H. Burstall, organist of Liverpool Cathedral.

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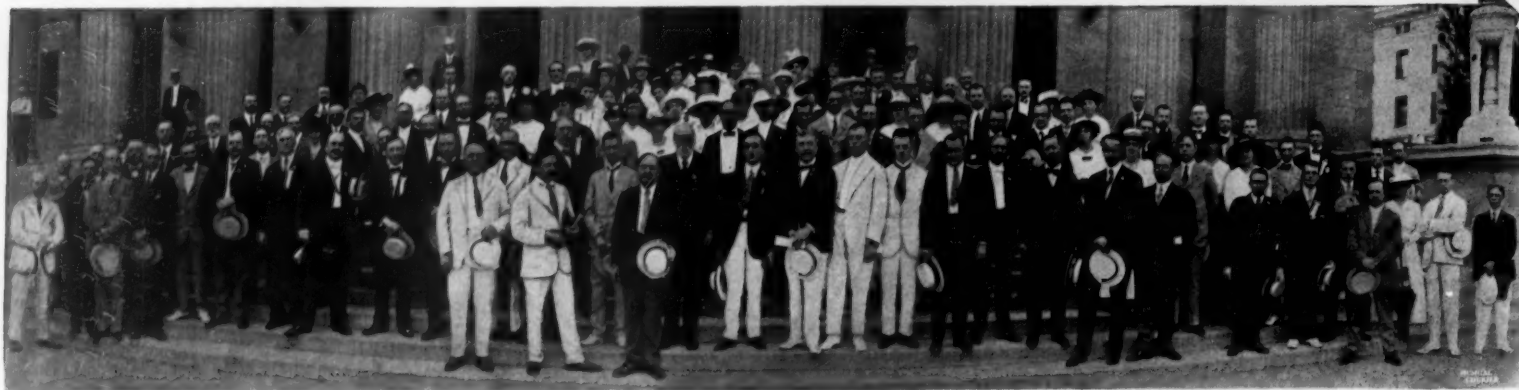
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A GROUP OF DELEGATES TO THE NINTH ANNUAL CONVENTION OF THE NATIONAL ASSOCIATION OF ORGANISTS, HELD AT SPRINGFIELD, MASS., AUGUST 1-5, 1916. THIS PHOTOGRAPH SHOWS THE ORGANISTS ON THE STEPS OF THE TWO MILLION DOLLAR AUDITORIUM IN SPRINGFIELD.

Near center, on lower step, in white, with books in left hand, is Arthur Scott Brook, president; and at his right, also in white, vice-president Arthur H. Turner. An interesting group of notables behind Mr. Turner, and at his right is Clifford Demarest, of New York; Dr. Francis Hemington, of Chicago, and Miss E. Scoble Opperman (in wide brimmed hat against pillar), director of State of Florida College of Music at Tallahassee. Dr. George Ashdown Audsley, of New York, is the bearded gentleman in the center of the picture. Near extreme left of picture are Prof. John D. Buckingham and John Hermann Loud, of Boston, and William D. Armstrong, of Alton, Ill. In front, near extreme left, are John A. O'Shea, director of the public school of music in Boston, and organist, Henry D. Chapin, of Springfield.

Lambert at Lake Placid

Alexander Lambert recently motored from New York to Lake Placid, N. Y., and he is shown in the accompanying photographed group, which is a strictly musical one. Its members are (at the extreme left)

Miss Mandelkern (a pupil of Mr. Lambert), Alexander Lambert, Mme. Matzenauer, Frank Pollock, of the Chicago Opera Company, and Robert Beck, also of the Chicago Opera. Mr. Lambert did not go to Lake Placid, however, on any musical mission. His purpose

some flattering offers for engagements. She appeared with her usual success at one of Mrs. McAllister's musicales on the North Shore, and is booked for three more concerts in Maine. Miss van Dresser will give her first New York recital in October prior to her departure for Chicago to begin her second opera season.

Charles Cooper Plays at Maverick Colony Concert

The fourth in the series of twelve Sunday afternoon concerts given by the artists' colony at Maverick, near Woodstock in the Catskills, under the direction of the author, Hervey White, and Charles Cooper, the American pianist, took place on July 30, in the spacious music chapel built for these concerts on Mr. White's grounds. The Maverick Quartet, consisting of Edward Kreiner, first violin; Gualtiero Gastelli, second violin; Rudolph Bauerkeller, viola and Engelbert Roentgen, cello, and Mr. Cooper, pianist, offered the following program: Sonata, piano and cello, F major, op. 99 (Brahms); string quartet, op. 77, No. 1 (Haydn), two movements (repeated by request); string quartet, "Molly on the Shore," Grainger; piano trio, Dvorák. The audience filled the hall to its utmost capacity and it received the different numbers with great enthusiasm. Mr. Cooper was in excellent form and his playing with the quartet won for him especial recognition.

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In Hiawatha, Elijah, The Messiah and twice soloist with the Russian Symphony Orchestra, Adelaide Fischer was heard by over 35,000 people at Chautauqua, N. Y., in one week and "carried the hearts of the great Chautauqua assemblage captive"—*The Chautauqua Daily*.

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MUSICIANS ADIRONDACKING.

was the far less romantic one of endeavoring to get rid of hay fever. It is well known that the Adirondack air ameliorates this trouble very materially.

Well Known Artists Engaged for Lancaster Season

The Lancaster (Pa.) Y. M. C. A., which always has a strong musical course, has engaged through Haensel & Jones the artists for a series of concerts to be given next winter. The course is to open with Christine Miller and John Campbell in joint recital. The second concert is to be given by the Kneisel Quartet and Anita Rio as the assisting artist, and the last concert is to be a joint recital by Kathleen Howard, of the Metropolitan Opera Company, and Wilmot Goodwin.

Marcia van Dresser Fills Summer Engagements

Marcia van Dresser, the charming Wagnerian soprano of the Chicago Opera Association, is in active demand as a concert singer, and her manager is answering many requests for dates for this sterling artist. Although Miss van Dresser had a long season last winter and was looking for a complete rest this summer, she could not refuse



IN THE ADIRONDACKS.

Mr. Bastedo, the well known American baritone, and Romualdo Sapio, the eminent vocal teacher, arguing a point at the former's summer home, Camp "Rest Haven," Merrill, Adirondack Mountains, N. Y.

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MUSIC TEACHING NOW MODERNIZED

Obsolete Methods Abandoned by Progressive Colleges of Today—High Competency Aim—Student Must Demonstrate Ability to Instruct Before Given Certificate

By CARL D. KINSEY
(Vice-President and Manager Chicago Musical College)
(From the Chicago Herald, Sunday, August 13, 1916.)

Art as well as science has felt the influence of progress. This is evident not only in the differing forms of musical compositions, but in the improvements which have occurred in the teaching of music. A musical college of today, in common with the school of a decade or so ago, still aims to provide students with a broad comprehension of its art. But the curriculum itself has been modernized. New ideas have been brought into the art of teaching. Formerly students with satisfactory marks in piano or violin playing or in singing were given a teacher's certificate. The progressive schools have felt, however, that such a policy is detrimental both to pupils and art.

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Must Be Competent to Teach

Undeniably, as much skill and judgment is required in teaching as in playing. Some schools still give certificates under the old conditions. The Chicago Musical College does so no longer. A student must know how to instruct and to demonstrate the necessary competence before a teacher's certificate will be granted. Public school music is being given more prominence. Recently the various States have set forth definite regulations regarding teachers and supervisors of music, and the public school music curriculum has thereby been greatly strengthened. Child mind processes are studied by the modern teacher of music. The path of art has been smoothed and made easier as a result. No longer is instruction a wearisome and painful business to the little folks. The modern teacher brings them into the artistic fold pleasantly and expeditiously.

System Is Modernized

Great improvements have been made in the teaching of musical theory and in the study of ear training. It is necessary that a completely equipped institution place in its curriculum subjects which may seem unrelated to musical art. Thus the Chicago Musical College, complying with the State law regarding public school music requirements, has an instructor who teaches only English. Every season the progress of art is made more evident. It may be said that the era of European instruction has passed forever, not because war has made art a thing of small account in the old world, but because instruction has now become more practical and systematic in the new.

East Side House Junior Orchestra Plays for Columbia University Students

The Junior Orchestra of the East Side House Music School, directed by Jacques L. Gottlieb, gave a very pleasing exhibition performance in the auditorium of the Settlement, Seventy-sixth street and East River, New York, on Wednesday afternoon, August 9, the occasion being the regular Wednesday afternoon summer session of Columbia University students, conducted by the head-worker of the Settlement, Miss M. de G. Trenholm, lecturer.



JACQUES L. GOTTLIEB.

Ornstein and Barstow Heard in Concert at Beverly

Leo Ornstein and Vera Barstow appeared August 1 in a recital at Dawson Hall, the summer home of Mrs. Robert Evans at Beverly, Mass., together with Hugh Allan, the baritone. Mr. Ornstein appeared both as an executant and composer, his own contributions including the berceuse and scherzino of his own compositions, while Miss Barstow offered among other things two of his Russian impressions for violin. These were much enjoyed by the hearers, who found plenty to admire in their comparative simplicity and grace of musical fancy.

Mr. Ornstein's playing was brilliant, by turns fiery and poetic and always remarkable for its individual flavor and technical perfection. In addition to his own pieces he played several Chopin, Schumann and Liszt numbers. Miss Barstow played with an extraordinary wealth and purity of tone, yet a tone that is rich and vibrant. She has technic, temperament and delicate perception, qualities notable in her illuminating interpretations.

Christine Miller With New York Symphony Orchestra

Christine Miller is to be soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, at the next festival to be given at Grand Island, Neb., by the St. Cecilia Society, May 5, 1917.

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TWO PICTURES OF LOUIS KOEMMENICH TAKEN ON SUNDAY AFTERNOON, JUNE 4, 1916, WHEN HE CONDUCTED MAGNIFICENTLY THE GREAT OUT-OF-DOORS PERFORMANCE OF VERDI'S "REQUIEM" AT THE NEW YORK POLO GROUNDS.

The soloists were Lucile Lawrence, soprano; Maria Gay, contralto; Giovanni Zenatello, tenor, and Léon Rothier, basso. Mr. Koemmenich scored brilliantly as a master of the baton. The Musical Courier published a complete review of this concert in the issue of June 8.



France Celebrates the Fall of the Bastille

(Continued from page 9.)

how thoroughly his sentiments were approved by all present, sentiments expressing deep and undying relationship and love among Latin races—races having the generosity to give and receive services.

Saint-Saëns on Foreign Music Editions

Anent a discussion in the Paris press concerning foreign, particularly German, music editions, M. Saint-Saëns, writing from Buenos Aires to the Paris Figaro, tells how much interested he is in the present discussion here. In his opinion the editions of Litolf and of Peters might be improved upon though the latter especially is well gotten up and cheap. The indications as to fingering and use of pedal are mostly erroneous, notably in Chopin's berceuse and the concerto in E minor.

Maurice Renaud Honored

In the Journal Officiel another insertion among those elected Knights of the Legion of Honor reads thus: "Cro-neau, called Renaud (Armand Maurice), sub-lieutenant of the 166th infantry regiment. Three citations. (Has already received the War Cross.)" This is the famous baritone, Maurice Renaud, not only in the past a great artist whose singing was an artistic triumph, but in the present a strong and sure defender of his mother country.

Debussy Must Pay Alimony

Claude Debussy some years ago divorced and agreed to pay his ex-wife 4,800 francs alimony. As surety for this pension he took out a life insurance in the company "La Nationale" in favor of Mme. Texier, his ex-wife. Since M. Debussy's re-marriage he has neglected to pay the premiums to the assurance company, therefore Mme. Texier had a summons against him in the First Chamber of the Seine Court of Justice to enforce payment of alimony with a guarantee.

The court condemned M. Debussy to pay into the Caisse des Dépôts et Consignations the sum of 30,000 francs on

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—Frank King Clark, Berlin, July 19, 1914.

the loan at 5 per cent. of the National Defense Fund. The title deeds would remain his property and would guarantee the payment of Mme. Texier's pension.

Recent Death

It seems I never write the MUSICAL COURIER these days but what I have one or more deaths of musical people to chronicle.

Mme. Henri Letellier, née Margaret Gillespie, who was married to M. Letellier, the former proprietor of the Paris Journal, only on Tuesday, July 11, died two days later, July 13. The funeral services were held in the Church of Saint-Honoré d'Eylau. Mme. Letellier had many friends in the American colony here. She was born in Pittsburgh, Pa., and appeared in musical comedy in New York before making her home in Paris some years ago.

COMTE DE DELMA-HEIDE.

McGranahan Fills Thirty-one

Engagements in July

Thomas McGranahan, the popular American tenor and soloist with the Paulist Choir, of Chicago, is completing



THOMAS MCGRANAHAN,
In Texas.

a Southern and Western tour for the Redpath Bureau, under the direction of Harry Harrison.

Mr. McGranahan will return to Chicago in September. His engagements for the month of July alone were as follows: July 1, Yates Center, Kan.; (2) Junction City, Kan.; (3) Ellsworth, Kan.; (4) Russell, Kan.; (5) Hays, Kan.; (6) Eaton, Colo.; (7) Loveland, Colo.; (8) Ft. Collins, Colo.; (9) Pueblo, Colo.; (10) Canon City, Colo.; (11) Saledo, Colo.; (12) Montrose, Colo.; (13) Delta, Colo.; (14) Grand Junction, Colo.; (15) Salt Lake City, Utah; (16) San Jose Cal.; (17) San Luis Obispo, Cal.; (18) Santa Barbara, Cal.; (19) Monrovia, Cal.; (20) Santa Ana, Cal.; (21) Riverside, Cal.; (22) San Bernardino, Cal.; (23) Kingman, Ariz.; (24) Prescott, Ariz.; (25) Flagstaff, Ariz.; (26) Albuquerque, N. M.; (27) Santa Fe, N. M.; (29) Las Vegas, N. M.; (30) Raton, N. M.; (31) Trinidad, Colo.

Three Weeks' Festival at Willow Grove by Wassili Leps and His Orchestra Brought to Commendable Close

Willow Grove, Pa., August 17, 1916.

Although Willow Grove, which is situated in a beautiful and picturesque portion of Pennsylvania not far from Philadelphia, is noted for the excellence of its musical programs each summer, those given this year have not only excelled but surpassed the previous ones. Especially fine have been the numbers presented by Wassili Leps and his orchestra, which for the three weeks, ending August 19, delighted music lovers, not only from Philadelphia, but from various other portions of the Eastern states. In fact, it might aptly be termed a festival of music, and any one who attended any of these concerts must have been firmly convinced that this energetic leader is especially fitted for the conducting of such interesting events. The concerts were largely attended, the auditorium invariably being filled to capacity. The orchestra, consisting of sixty selected men, had a baton leader of the first rank, and the rendering of the programs was a credit to the conductor and the organization as a unit.

An idea of the general excellence of the programs may be gleaned from the following composers, whose works were represented, not once, but often, many times: Delibes, Thomas, Brahms, Mascagni, Massenet, Rachmaninoff, Verdi, Moszkowski, Tchaikowsky, Rubinstein, Strauss, Weber, Wagner, Meyerbeer, Elgar, Berlioz, Chaminade, Nevin, Offenbach, Gounod, Bach, Flotow, Grieg, Dvorák, Smetana, Goldmark, Beethoven, Liszt, Bizet, Rossini, Puccini, Bruch, Mendelssohn, MacDowell, Donizetti, Handel, Scharwenka, Mozart, Saint-Saëns, Rimsky-Korsakoff, Wolf-Ferrari, Schumann, Sibelius, Debussy, Ippolitoff-Ivanoff, Leoncavallo, Foerster, Charpentier, Haydn, Schubert, Humperdinck, etc.

There were also excellent soloists, both vocal and instrumental, including Vida Milholland, soprano; Kathryn Meisle, contralto; Earle W. Marshall, tenor from La Scala and Covent Garden; Emil F. Schmidt, violinist; Helen MacNamee Bentz, soprano; Marie Stone Langston, contralto; Horace R. Hood, baritone; George Emes, baritone; Kathryn McGinley, soprano; Eva A. Ritter, contralto; Paul Volkmann, tenor; E. V. Coffrain, tenor; Frank M. Conly, bass; Lean Scrobish, tenor, of Covent Garden; Bessie C. Phillips, soprano; Antoinette O. Scarduzio, baritone; Florence Haehnle, violinist; Myrtle Eaver, pianist; Mildred Warner, soprano; Vandalia Hissey, soprano; Rudolph Sternberg, basso; Odette le Fontenay, soprano of the Metropolitan Opera Company; Deborah Rosenfeld, pianist; Marcella North, pianist; Mae Hotz, soprano; Dr. S. H. Lipshutz, baritone; Mrs. Logan Feland, soprano; Bessie Phillips, contralto; Vera Curtis, soprano of the Metropolitan Opera Company; Lottie Loeben, soprano; Charles J. Shuttleworth, bass; Mildred Faas, soprano; Agnes Reifsnnyder, contralto; Dr. Howel S. Zulick, tenor; Harriet Kelly, soprano, etc.

In addition to the regular solo appearances, these singers were also heard in portions of different operas, including scenes from "Trovatore," "Carmen," "Cavalleria Rusticana," "Aida," "Lohengrin," "Lucia," "Traviata," "Madam Butterfly," "Bohemian Girl," "Faust," "Tannhauser," "Martha," and "Pagliacci." Rossini's "Stabat Mater" and "The Messiah" (Handel) were also given with the aid of the Choral Society of Philadelphia.

An excellent performance of De Koven's "Robin Hood" was given at the second and fourth concerts yesterday afternoon and evening, August 16. The soloists were Marie Stone Langston, Allan a-Dale; Kathryn McGinley, Maid Marian; Lottie Loeben, Annabel; Paul Volkmann, Robin Hood; Horace R. Hood, the sheriff; Hermann J. Bub, Sir Guy; Frank M. Conly, Scarlet; J. W. Clegg, Little John, and Charles J. Shuttleworth, Friar Tuck, and they were assisted by a chorus of members of the Philadelphia Operatic Society, who did some very fine work indeed. Each of the singers was excellent, Mrs. Langston's rendition of "Oh Promise Me," being worthy of special mention. Particular interest was manifested in the second performance of this work, which was conducted by the composer. As when the society gave this work last winter, the entire program spoke not only for the excellence of the organization, but for the splendid ability of Mr. Leps as a choral leader.

It is with regret that music lovers of this vicinity bid adieu to this organization after this delightful summer season, although this is tempered with the thought that after all it will not take long for another year to pass and that rather than adieu, the word should be Auf Wiedersehen.

The Usefulness of a Single Idea

"I will play the swan and die in music."—Othello.
"Makes a swan-like end, fading in music."—The Merchant of Venice.
"I am the cygnet to this pale, faint swan,
Who cants a doleful hymn to his own death."—King John.
(Comp. also Grieg and Lohengrin.)

MAUD ALLAN'S RARE GIFTS

How She Revived Successfully the Lost Art of Greek Expression Dancing

By ROBERT MACKAY

Maud Allan is Greek in inspiration and execution. Respect for Hellenic taste has long been characteristic of the higher minds of the world, but few believed that it would come to pass that a girl would be born to impress on mankind that she might have stepped from a Grecian vase to revive an art that was the soul of antiquity—the dancing of expression.

It is not boastful to state—for learned critics in all parts of the world have so written—that until Maud Allan danced, the art of the poetry of motion was a sealed book. For centuries the masters and devotees of terpsichorean attainment have struggled against technic and trickery in their effort to establish that element known by the much abused term, the poetry of motion. Dancers have come and dancers have gone and the great public—always alive to the higher things in life—has gained nothing from them. Maud Allan, who never took a dancing lesson in all her life, is reproducing one of the greatest arts known to an age when art precluded even life itself. It is not difficult to understand and appreciate Maud Allan's work. The open sesame to that appreciation and understanding is a sense of beauty which includes, of course, a sense of all that is artistic, and a susceptibility to the appeal of music. These are born in most people; the latter in nearly all.

Just how Maud Allan gave life to an art that was supposed to be forever dead, with none to guide her, has been declared almost a miracle. But Nature gave her the gift—the realization and the understanding. Her work can only be compared with the inspiration that comes to such a painter as Sandro Botticelli or such a composer as Richard Wagner. She is a law unto herself. No superlative is sufficiently strong to be placed before her name. If there is such a thing in life as a sixth sense, Maud Allan is so blessed. In this respect she is what the eminent American critic, James Huneker, terms a "comprehensive."

Maud Allan's parents were kindly, law-abiding, prosperous Canadians and they had the ordinary mortal's love for the beautiful. Little did they dream when Maud came into the world that she had been endowed by nature for an important mission—to revive the expression dancing of the ancient Greeks. It was a rare endowment, too. Nature had held it back for many, many centuries. Perhaps the right person had not come into her ken; perhaps, too, the world was not ready. "In the second renaissance of art which may be said roughly to have begun with the twentieth century, dancing holds an honorable place," says an eminent novelist and lecturer.

Maud Allan was not a sturdy babe. She did not thrive through the long cold winters of Toronto, so her parents packed their belongings, bundled up their baby and journeyed afar to the sunny mountains of California. The delicate dryad of the Lady of Snows found nourishment and growth in the Western State. California, the home of genius, seemed to claim her as one of its native born. Little Maud Allan was keen for the life out o' doors. She ran, she rode bareback, she learned to swim. She slept in the open and in many other ways became, so far as possible, a child of nature. Whether or not this wild life had any effect on her artistic temperament only a kindly silence knows; but at the age of five years she was a most promising pianist.

Her skill in learning and playing was so much a surprise to her parents that they took her to San Francisco, where she could secure more advanced instruction. She became so proficient that when she was thirteen years of age, she appeared in her first concert. There was not one critic present who did not claim a great future for the girl, who did not believe that some day she would be mentioned with

the great pianists of the world. Following concerts emphasized this belief more and more.

Maud Allan's mother arranged then to take her to Europe to perfect her studies. For five years she worked at the Royal High School in Berlin, proving more and more with each passing twelvemonth that the predictions of her critics were soon to be realized. Her vacations and holidays, during those years, were spent in travels with her



MAUD ALLAN.

mother; and, at the end of the fifth year, as Maud Allan so tersely puts it in her book, "My Life and Dancing," "my conscience telling of good work done and rest well earned, and my whole being swelling with delight," she was to visit Florence, Rome and Venice, the dream cities of art and history.

Her visit to Florence was the turning point in her career. One day she visited the Palazzo del Uffizi, that historic home of art, and gazed in rapture on Botticelli's "The Return of Spring." Once before in her life she had known a similar thrill—not so keen, perhaps, but of sufficient duration to make her think very hard about the poetry of motion—that was in San Francisco when she first saw the great French actress, Sarah Bernhardt. There was something so peculiarly fascinating in the way Bernhardt moved and used her arms and body and head that Maud Allan was almost obsessed. Just what charmed her so she could not describe because of her youth. She could feel the spell, however, and she never lost Bernhardt's great impress on her life and never fully comprehended it until the years had passed and she stood in rapture before the magical spell of the Botticelli.

To fully understand Maud Allan and her work one must remember that Maud Allan saw in "The Birth of Spring" the true meaning of the poetry of motion.

"Just what is the poetry of motion?" you ask.

The poetry of motion is simply Nature's motion. It is the way the white clouds scud across the sky; it is the way leaves swirl and eddy in a deep forest; it is the way a tree bends before the wind; it is the way the waves of



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the ocean roll toward the shore; it is all that rhythmic wonder when a wide field of wheat dips and swoons to the unheard melody of the passing breeze; it is seen in the floating thistledown.

What then is the basic cause of Nature's motion?

The wind. Maud Allan says that when she stood before the famous Botticelli she was as greatly impressed with the movement of the breeze through the draperies of the dancing maidens and the spring clad trees as she was with the movement of the maidens. The draperies in this wonderful masterpiece seem to be alive; the hair of the girls is blown across the canvas; the landscape is alert with the most subtle movement of Nature. Botticelli understands; but he could not put his understanding in words. Instead he set them down in a broader if less interpretative form. Unto too many his message was, perhaps, as fanciful and chaotic as his painting; but Maud Allan absorbed just what lay behind the master's brush.

Maud Allan realized that she was to be the exponent of a greater art than the rendition of music. She set aside her studies and started anew to do what hundreds before her imagined they were doing, but which none has actually accomplished. She knew that she would meet objection and, possibly, ridicule. But she was inspired.

The first impulse of the ordinary is to mistrust the unfamiliar. Upset theories make some men weep, and a glimpse of the unknown renders most of us uncomfortable. To appreciate a new and beautiful thing requires something more than mere sympathy because it makes an appeal to intelligence and to an educated reason which only the better equipped possess.

Maud Allan realized this, but the realization did not diminish the inspiration that had her in its thrall. The more her professors pleaded with her not to "cast aside music for dancing," the more determined she became. She did not seek dancing teachers, because there were none who could teach her. If she were to really interpret the ancient dances of the Greeks—dances that were part of the education of those people—she must find her instruction in Nature and her music in the running brooks and streams and in winds that blew o'er flowered vales and through summer forests. At first she gave rhythmical physical expression to her fancies. Then she instructed her body to become a cadence with the theme she intended to master.

So, in those formative days, Maud Allan went to the woods for her rehearsals. Day after day she struggled to catch the rhythms of the winds and waters and to apply them to her art; and lo, a great secret was revealed unto her when she at last knew that these rhythms were not to accompany her dancing, that they were but the music she was to follow. Soon the poses and graces and pirouettes became more tangible and soon it was evident to her that through the motions that Nature had taught her she could interpret the meaning of the music of the masters. It was work, work, work; but work with a purpose.

"It just came to me," is all that she can say when in this day of great success she looks back to the time when she was an elfin sprite.

Today Maud Allan is to dancing what Shakespeare was to literature; what Wagner was to music. She is the greatest living exponent of the dancing of expression, the poetry of motion that means freedom and life. Her work is not only an entertainment, but an education.

Van der Veer to Sing at Amsterdam

Nevada van der Veer has been engaged by the Century Club of Amsterdam, N. Y., for a recital to be given on January 11. The contralto will fill many individual engagements in addition to joint appearances with Reed Miller, tenor.

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CENTRAL AMERICAN TOUR.

From left to right, Meta Reddish, Joseph Royer, baritone; Forrest Lamont, tenor, and Alfred Kauffman, bass.

Meta Reddish at National Opera of Guatemala

Guatemala, Central America, August 8, 1916.

Meta Reddish, the American coloratura soprano, closed her series of appearances here with the Italian Opera Company last Saturday evening in one of her most successful interpretations, that of Amina in "La Sonnambula." The gifted songstress was in splendid vocal form, and the large and intelligent audience accorded her ovation after

ovation. At the close of the opera, the artist was brought before the curtain fully fifteen times, was honored by a fanfare from the members of the orchestra, and was finally obliged to repeat the rondo "Ah! non giunge" before the audience would leave the theatre. Before starting for New York next week, the soprano will be heard as soloist at two orchestral concerts organized under the immediate patronage of the President of the Republic, Don Manuel Estrada Cabrera.

Laurence Leonard Under Direction of Winton & Livingston, Inc.

Laurence Leonard, the young English tenor, called by some a "second Caruso," will appear next season under

C. A. Hut Fund. In 1914 he met with remarkable success in London when he sang the role of Macheath in the revised "Beggars' Opera."

Since his arrival in New York a few months ago, Mr. Leonard has sung only at private musicales, and at one of two benefits.

Marie Ruemmeli Anticipates a Busy Season

Marie Ruemmeli, the brilliant pianist, anticipates a busy season. Three recitals in St. Louis will open the season, followed by a tour of the South and East. Her first season in America, after four years of study under the most



LAURENCE LEONARD,

Young English tenor, who will make his first American appearance this coming season under the direction of Winton & Livingston, Inc.

the management of Winton & Livingston, Inc. It is understood that Mr. Leonard's activities will be confined to opera exclusively. Many famous singers of opera have heard the young Englishman and all have predicted a brilliant American career for him as well.

Before sailing from England, Mr. Leonard made a tour through Australia with the Belgian Symphony Orchestra, meeting with immediate success everywhere he appeared. The press and public alike hailed him as a "discovery."

While singing in Australia, Mme. Melba heard him, and told him that his voice was purely operatic, and that she saw a wonderful future for him. Another titled woman wrote his teacher, Clara Novello Davies, in part, the following letter: "My sister and others who have heard Caruso (we too can only judge from the gramophone) are struck with the resemblance between the two voices. He is bound to become world famous."

On his return to England, Mr. Leonard gave several big concerts, the proceeds of which went toward the Y. M.



MARIE RUEMMELI,
Pianist.

celebrated European masters, will, no doubt, prove to be a repetition of her successful appearances abroad.

Leginska at Flint

Leginska, the eminent pianist, is to open the musical course at Flint, Mich., Friday, October 20 next.

NICOLO PAGANINI

Paganini as a Composer—Many Interesting Unpublished Manuscripts Found Among His Effects—His Passion for the Guitar—How He Earned His Guarnerius Violin—His Public Violin Duel with Lafont

By ARTHUR M. ABELL
VI.

The influence that Paganini exerted on violin playing and on composers that wrote for the instrument after him, can scarcely be overestimated. With his technical innovations and his new means of expression, he enlarged the scope of the violin and opened up possibilities never before dreamed of. If there had been no Paganini there would have been no Ernst, no Vieuxtemps, no Wieniawski, and even composers like Mendelssohn, Schumann and Brahms were to a great extent influenced by him in their mode of writing for the instrument. Indeed, it is not too much to claim that his influence even extends as far as to Richard Wagner and Richard Strauss, for the enormous difficulties which those two have written for the first violins in their opera scores, are only made possible of execution because Paganini had so raised the standards of technic.

Paganini as a Composer

Paganini's best known published compositions are the concertos in D major and B minor, the twenty-four capriccios for violin alone, his "Moto Perpetuo," the three fantasias, "Non Più Mesta," "Il Palpiti" and "Le Streghe," the "Carneval of Venice" and "Nel Cor Più Non Mi Sento" for violin alone. As to the concertos in D major and B minor, only the first movement of the former and the finale of the latter, known as "La Clochette," are played by violinists today. "La Clochette" is much better known in Liszt's brilliant transcription for the piano, to which he gave the Italian name "La Campanella." The other compositions are all still much in vogue with violinists possessing the necessary virtuosity, except the "Carneval of Venice," which is no longer played. The theme of the "Witches' Dance" (le Streghe) is not an original theme by Paganini, but was taken by the violinist from Suessmayer's ballet, "Il Noce di Bevento," which was very popular in Italy early in the last century. The theme of "Il Palpiti" was taken from a Rossini opera. The twenty-four capriccios are of inestimable value as technical studies, while at the same time they offer much of interest musically, for Paganini was by no means a mere virtuoso; he was also a very superior musician.

His Unpublished Compositions

No less than eighty-six unpublished manuscript compositions were found among Paganini's effects. Music publishers frequently made his son and grandson tempting offers for these, but neither would consent to their publication. The whole collection of manuscripts was purchased in 1910 at a public auction by Leo Olschki, an antiquarian of Florence, for the small sum of 7,500 francs. From Florence they found their way to the Cologne Music Historical Museum, a most interesting institution, by the way, about which I shall shortly write an article. Among these eighty-six manuscripts are nineteen for violin with orchestral accompaniment, but also many for unaccompanied violin. The most valuable of the works for violin and orchestra are three concertos, which are quite unknown to the musical world at large. These were purchased before the auction by private individuals. They are the concertos No. III in E major, No. IV in C major, and No. V in A major. In the interest of violinists the world over, these three concertos ought to be published.

Another piece of much interest, although of no great musical value, is his theme and variations for the G string, entitled "Napoleon," written in 1805. He called it his "Primo Sonata con Variazioni per la a Corda." Then there is a tarantelle of which the theme is a well known Neapolitan dance, variations of the Irish tune, "St. Patrick's Day," a polonaise with four variations, a piece called the "Tempest at Sea," and various other fantasies and variations.

Paganini's Compositions for Guitar

Paganini, during one period of his life, developed a passion for the guitar, because of the interest taken in this instrument by one of his many lady loves, a wealthy lady, who induced him to spend several years at her beautiful country estate. It was during this time that he became as great a master of the guitar as he was of the violin. The facsimile of a page from his guitar accompaniment to his famous "Moto Perpetuo" for violin,

which is reproduced in this article, will be of interest to all violinists.

There are also ten compositions for violin and guitar, also several trios for violin and viola and violin and cello with guitar, and finally numerous quartets, in which the guitar plays an important part. All this shows how enamored he was of the Spanish instrument at this period of his life.

A Brief Sketch of Paganini's Career

It has been my aim, thus far in these articles, chiefly to give the readers of the MUSICAL COURIER data concerning the great violinist that has, for the most part, hitherto not been published in America, or even in the English language. I will now give a brief review of his career.

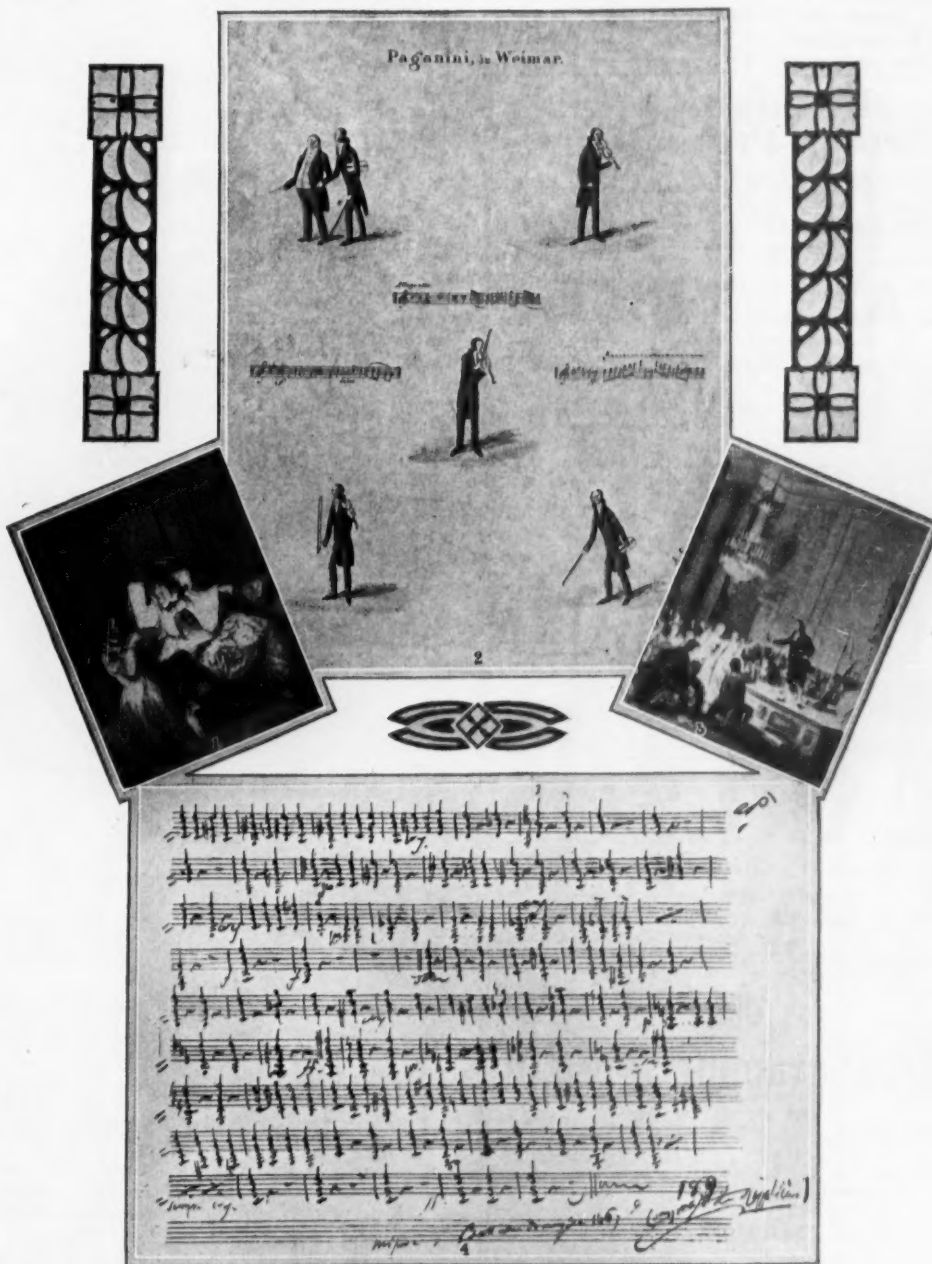
Born at Genoa on February 18, 1784, he began to study the violin at a very early age, and his gifts were so ex-

ceptional and his progress so great, notwithstanding the fact that he was chiefly self taught, that at the age of twelve he had no rival in Italy. At that time, in 1796, Alessandro Rolla of Parma was considered the greatest violinist in Italy, and upon the advice of Costa, a musician of Genoa, the boy was taken to Rolla. While waiting for the appearance of the master in the ante-room, little Nicolo picked up a violin that was lying on the table and played at sight a new manuscript concerto by Rolla, that was lying on his music desk. Rolla immediately asked who the great virtuoso was in the next room, and when he was told that it was only a little boy he would not believe it, until he had seen little Nicolo and heard him play in his presence. Rolla declared that he could teach the child nothing, but he did give him a few lessons later. But Paganini never profited to any extent with any teacher. At the age of seventeen he began to concertize, and it was in that same year that the famous Guarnerius violin, of which a photograph was shown in an earlier article of this series, was presented him by a musical enthusiast of Livorno. It is said that Paganini, who was at that early period of his career much given to gambling, had staked and lost his own violin and was compelled to borrow the Guarnerius for his concert.

The owner, however, refused to take it back, saying: "Keep it. Never shall other hands profane the strings on which you have played."

Paganini at Lucca

From 1805 to 1808 Paganini was a court violinist to Napoleon's sister, Maria Elise, who had married the Prince Bacciocchi, and who led a sumptuous, extravagant life at Lucca. She became greatly enamored of the violinist, and it was to please a whim of hers that Paganini



PAGANINI IN CARICATURE AND OTHERWISE.

1. Paganini playing to his lady love at her country estate. (From an aquarelle by Poterlet). 2. Caricature of Paganini in Weimar. The conductor, Hummel, is leading him onto the stage. The first musical quotation is the theme of the finale of his first concerto in E flat (which is now played in D major by all violinists), and the other two are themes from his capriccios. 3. Paganini at the Court of Napoleon's sister, Maria Elise, Princess Bacciocchi, at Lucca, where he developed his astounding virtuosity on the G string. 4. A guitar accompaniment to Paganini's famous "Moto Perpetuo." Facsimile of a page from the original autograph manuscript.

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exploited the G string to such an unheard of extent, and wrote several compositions for it, as "Moses," "Napoleon," etc. There were many violent scenes of jealousy between the violinist and the Princess, for other ladies also fell in love with Paganini, who was by no means averse to gallant adventures. During his stay in Lucca he also conducted the operatic performances.

His Concert Tours of Italy

For the next twenty years Paganini traveled throughout the breadth and length of his native land, giving concerts in every town of importance and arousing enthusiasm such as had never been seen in Italy. He exerted a fascination on the public that is difficult to explain. Many people actually believed that he was in league with the devil and some even boldly declared that they could see His Satanic Majesty standing on the stage behind him guiding his bow. All sorts of wild rumors were circulated concerning him and his adventures. It was claimed that he had been imprisoned for murdering his mistress in a jealous rage and that it was during his years of incarceration that he had developed his extraordinary skill on the G string, all the other strings of his violin having been broken. Another story said that he had killed his rival and that the latter's ghost was following him on all his wanderings. These and many other tales, besides the story of his phenomenal powers, exerted a strange influence on the Italian public, and wherever he appeared, the house was invariably sold out in advance, despite the high prices. In Milan, alone, he gave no less than thirty-six concerts.

Kathleen Hart Bibb a Popular Soprano

A young singer who is destined to become one of America's most popular sopranos, according to the judgment of the critics who have heard her, is Kathleen Hart Bibb. That her success is assured is seen from the following notices written during her concert tour through the West:

Miss Hart has not only a voice of warm, true and rich quality, which is, of course, the essential basis of singing, but she possesses those rare powers of voice coloration and the impersonation of



KATHLEEN HART BIBB,
Soprano.

the spirit of each song which lifts singing above the realm of mere tonal beauty into that of genuine art. Four Schumann songs were given with wonderful insight into their hidden beauties as well as their surface charms, and her enunciation of the German, while giving full value to the gutturals and the sibilants, subdued them unusually well.—Dr. Caryl B. Storrs, Minneapolis Tribune.

Kathleen Hart, soprano, sang with a finish, a sprightly confidence and adorable mundanity best described as "Frenchy." This was especially true of the little song, "Les Filles de Cadix," Delibes, in which her remarkable technique was lost sight of in the debonaire charm of the impersonation. This delightful bit was so warmly received that a repetition was demanded.—Duluth News-Tribune.

A beautiful girl and a beautiful voice.—Salina (Kan.) Journal.

Miss Hart's singing of the aria from Marken drew two return calls from the audience.—Lawrence (Kan.) Daily Gazette.

It has been generally expressed among musically inclined people that a distinct surprise was given them in Kathleen Hart. She far eclipsed any of her advance notices. In fact she possesses a wonderfully sweet, interpretative soprano voice, pliant, perfectly poised and rich. She contributed two groups last evening, and the audience was loath to have her leave the stage after her last number, the English ballad, "Fairies from the Moon." Miss Hart is a worthy support for one of the world's greatest artists, and should she turn her attention to operatic singing, there is a place for her at the very top.—Newton Kansas Republican, Newton, Kan.

Kathleen Hart, the soprano, was a delightful surprise for all. She is a young woman, charming, pretty and vivacious and possessed of

His Prima Vista Playing

Paganini occasionally denied the prison story, but on the whole he encouraged the tales that were spread about his strange adventures, for he realized that they augmented his box-office receipts. Paganini knew human nature, and was very clever in keeping the public on the qui vive. A footnote on his programs announced that anyone in the audience was at liberty to bring before him any composition, no matter how difficult, and he would play it à prima vista, and in this way he accomplished many marvelous feats at sight-reading. And thus did his fame grow from year to year.

His Duel With Lafont

His public duel with Lafont, the famous French violinist, also illustrated his uncanny powers in this respect. The two violinists played a duet together, and Lafont, who was then the first violinist of France, had studied his part for a whole year. But when he sent the music to Paganini, so that the Italian could practise it before the concert, the latter returned it, saying that the rehearsal would be time enough. At the rehearsal Paganini played his part right off at first sight, and at the concert proper in the evening he added variations of his own in all kinds of double stoppings and other technical intricacies, which so disconcerted the Frenchman that he could scarcely follow at all. The public proclaimed Paganini the victor, and Lafont left Italy in a rage, declaring that Paganini was a charlatan.

(To be concluded next week.)

an unusually good soprano voice which she used to unusually good advantage last night. She was compelled to respond to two encores, so captivated was the audience by this clever young woman.—Boone (Ia.) News-Republican.

Miss Hart was especially successful in her singing of Schumann's "Widmung," which she had to repeat, and Debussy's "Les Cloches." Strauss' marvelous "Morgen," a tone poem of the first rank, left a profound impression.—Minneapolis Journal.

It was apparent that Miss Hart won the sympathy of her listeners from the beginning with her beautiful interpretation of the Schumann group of romantic German songs. The program without an exception was exquisitely rendered, both voice and personality of the singer being in perfect harmony with the sprightly songs of the various groups. Each one required some special skill and a perfection of flexible voice. All were enthusiastic in their praises of Miss Hart for her thoroughly artistic work.—Brainerd Daily Dispatch.

John Prindle Scott's Birthday Party

John Prindle Scott, the young American composer, entertained a large number of friends at his home, 606 West 115th street, New York, on Wednesday, August 15, the occasion being his birthday. The rooms were beautifully decorated with flowers, which were sent by his many friends and admirers. Mr. Scott was a charming host, whose special gift for entertaining will long be remembered by those present.

Among the guests were Prof. William K. Breckenridge, Oberlin Conservatory of Music, Oberlin, Ohio; Roy H. Barbour, pianist; Robert Armour, tenor; Raymond Loder, Pierre Remington and Robert Zoll, baritones, the latter from Miami, Fla. One of the features of this social affair was the singing of some of Mr. Scott's songs by his guests.

Sorrentino's Manager Visits Him

Annie Friedberg, manager for Umberto Sorrentino, recently visited the tenor in his comfortable retreat at Laurel Beach, Milford, Conn., where she found him busy fishing, resting and studying, and otherwise disporting himself. He expects a busy season, Miss Friedberg having already booked him for many appearances for private clubs, choral societies and at social functions. Miss Friedberg says the demand for this tenor's services as soloist in concerts has grown tremendously, every indication pointing to the fact that 1916-17 will be a record breaking season for the popular singer, Umberto Sorrentino.

Fay Foster at Alton Bay, N. H.

Fay Foster, who is spending the summer at Alton Bay, N. H., received recently an interesting post card in which the names of her songs were ingeniously employed. It said: "One Golden Day" we watched the "Star Tracks," and heard the "Call of the Trail." "The Daughter" was singing a song of "Winter" at the "Spinning Wheel," while the "Painter" plucked "White Blossoms Off the Bog," while "Winter Butterflies" hovered over them at Drought-fels, Tex. Had great success with these songs tonight. Signed, Laura Maverick, Rafael Diaz, A. J. Drought.

George Bruce, a Toronto cellist, has enlisted in the British army and soon will go to the front. At a recent concert in Toronto he made his farewell appearance, attired in khaki.

MONTREAL MUSICAL INTERESTS ARE AFFECTED BY THE WAR

**Musicians at the Front—People Not in Mood to Attend Concerts Generally
—National Prejudices Prevent Appearances of Former Favorites—
Russian Symphony Orchestra to Be Heard During Com-
ing Season—Activities of Local Musicians Discussed
by a Musical Courier Representative**



INTERESTING SNAPSHOTS FROM THE CANADIAN METROPOLIS.

Left to right: Alfred Laliberté, exponent of Russian music, now in Montreal; Wilfrid Pelletier, pianist, who leaves in September for Paris to work under a two years scholarship at the Paris Conservatoire. Last picture of Francis Thomé, taken two months before his death at his home in Etretat street, Normandy. His daughter is now living in Montreal.

Montreal, P. Q., Canada, August 8, 1916.

"What effect has the war upon the musicians and the concert season of Montreal?" was the question uppermost in my mind when I sought out Philip King, musical critic on the Montreal Star, Canada's foremost daily; and so I put it to the man who is probably best informed on the subject in the Dominion.

"Last season was fair, though probably the season of 1916-17 will amount to very little, relatively speaking"—and that statement, made to me by Mr. King, was later reinforced by the well known Canadian impresario, Frank Vietch. "Though Canada is far from being depressed—and the prosperity is as great here, in fact greater than in the past several years, the people are not in a mood to attend concerts generally," said Mr. King. "Many have fathers, brothers and sons at the front, and indeed several prominent members of the profession are

themselves there. For instance, we are proud of Edmund Burke, who is fighting for England. You know him well, for his success in your country was a remarkable one, particularly his tour with Mme. Melba, who is, by the way, a favorite with Canadian audiences, French and English alike." Mr. King continued enthusiastically: "Montreal does not support an opera season, which reminds me that Brigadier General Frank Meighen, president of the Montreal Opera Company, and also president of the Lake Woods Milling Company, has deserted all to heed the call of our country. He is at Bramshot, England."

Harold Key, organist at St. James Methodist Church, has gone to the front with the Overseas Battalion, having enlisted as a private, as did R. H. Dumbille, a prominent amateur church soloist. And so does the spirit of patriotism run like a beautiful note through the symphony of Montreal's musical life. Nine out of every ten concerts last season were given for the benefit of the war sufferers, and it is assured that such will be the case this year. As is the case in other professions, every musician is anxious and willing to do his part.

Naturally, national prejudices have their effect on the box office these days in Canada. Among the favorite artists heretofore achieving successes in Montreal there are those who cannot be booked for Canadian appearances at this time. Perhaps the greatest attraction of the coming season will be the Russian Symphony Orchestra, to be brought here by J. A. Gavin, an impresario of Quebec. Other arrangements at this date have not been made public.

I was fortunate enough to secure an interview with the organist of St. James Cathedral, R. Octave Pelletier, who, though in his seventies, continues to fill the position artistically, as he has done for more than twenty-five years. Mr. Pelletier's career is unique. A man whose every action and intention are modest, he has had thrust upon him practically every honor at the command of his countrymen. For many years he was dean of music at the McGill University; he was made vice-president of the Academy of Music of Quebec; was an official at one time of the Dominion College of Music, Montreal, and numerous other distinctions have been his. It is altogether probable that most of the prominent musicians in Canada at some time have studied with this French master, at least every one I encountered upon my tour of interviews told me so, including Mme. Drouin and M. Laliberté. Frederick Pelletier, a son, is choirmaster at St. Paul's Church, and Romaine Pelletier has one of the most important organ positions of Montreal—the Westmount Church.

An exponent of Russian music, and one of the most successful pianists and teachers in the city is Alfred La-

liberte, formerly a pupil of Scriabine. From his studios come pupils who are evidently taught more than piano technic. One young woman, Frances Chisholm, played most exquisitely a sonata of Scriabine and some numbers by Rachmaninoff, displaying marked technical skill and much taste.

In Montreal flourish several music colleges, among the important ones being that of McGill University, from which institution come annually a large number of well equipped students of the tonal art. Dominion College of Music on Dorchester street will, in the fall, celebrate its twenty-fifth anniversary. This spring more than 2,000 candidates for certificates, diplomas and degrees were examined, 74 per cent. of the number being successful. Dr. Illsley, the registrar and member of the faculty, told me that those students were representative of nearly every province in Canada and into the United States as far as Plattsburg, N. Y. Examinations necessarily are conducted in French and English.

Another school deserving mention is the Drouin Music School, directed by Jean Drouin, who in former years was at the Ovide Musin studios. Mme. Drouin, a harpist, whose reputation was made abroad, assists, while several

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The first chamber music organization in the old city of Montreal, and the only one "that has lived," is the Dubois String Quartet. Many years ago M. Dubois, at one time a cellist of the Cincinnati Symphony Orchestra, organized a trio, also an orchestra, but always of foremost charm to him was this quartet. The series of concerts at the Windsor Hotel is one of the musical events of the season. Louis H. Bourdon, a local impresario, manages the tour of the organization.

Other musicians identifying themselves with Canada's musical life are George Brewer, organist of the Church of the Messiah; Stanley Gardner, pianist, and Les-Pol Morin, pianist of the ultra-modern type.

Willy Eckstein, who created a sensation many years ago as the prodigy pianist during his Canadian and American tour, is now located in Montreal, his native city. As "Willy" Eckstein he declined a scholarship at McGill University and went abroad. Afterward he appeared in almost every city in America as far as the Mexican border. He is now attracting large audiences at the Strand by the excellence of his playing, thus adding interest to the photo plays.

To the Paris Conservatoire

Wilfred Pelletier, pianist, the young man who was awarded the scholarship at the Academie de Musique de Quebec, for two years' study at the Paris Conservatoire, has been engaged to appear at the Imperial Theatre. By special arrangement he leaves for Paris in September in the company of two other talented young Canadians, Graziella Dumaine, soprano, and Hector Dansereau, organist, who won similar scholarships at the Paris Conservatoire.

Upon hearing the young artist one cannot refrain from remarking upon his exceptionally brilliant technic and artistic interpretations.

Montreal Notes

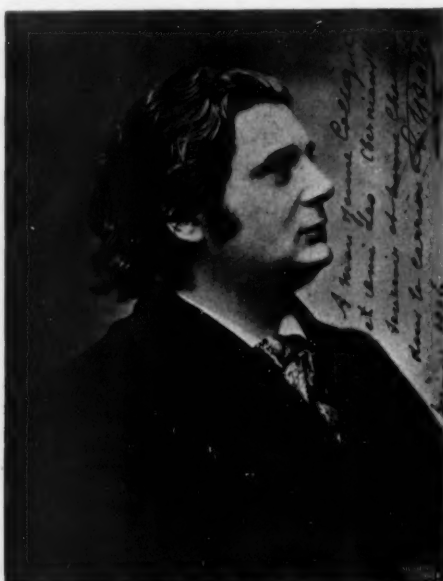
One of the most interesting persons encountered was Mme. Thomé Archambault, formerly of Paris, and the daughter of the late Francis Thomé, the composer. Mme. Archambault is not a professional musician, being a reader of distinctive charm. She uses many of the cantillations arranged by her father, who, she informs me, was the first to set poetry to music for dramatic readings. Her conversation about the home life of her illustrious father was most interesting.

Mme. Il Sorel (Beatrice la Palme), formerly of Paris, who sang last season at Ravinia Park, Chicago, is sojourning in the mountains with her husband.

FRANCES BOWSER.

Leo Cherniavsky's Treasured Photograph

During his twenty years on the concert stage, Leo Cherniavsky, violinist of the Cherniavsky Trio, has received many tokens of esteem ranging from jewelry to all manner of objets d'art; but the one thing that he prizes the highest in his big collection is an autographed photograph



Copyright by Aimé Dupont, New York.

AUTOGRAPHED PHOTO OF EUGEN YSAYE,
Presented by the Belgian violinist to Leo Cherniavsky.

of Ysaye, on which the master violinist wrote: "To my young colleague."

It meant something for a sixteen year old boy to be regarded as a colleague by the great Belgian violinist. Noted musicians are not, as a rule, in the habit of doing this sort of thing, and it is particularly so with the exacting Ysaye. This is the way it happened:

Leo Cherniavsky was in Europe appearing in concerts. Ysaye, hearing of the rare talent of the young Russian,

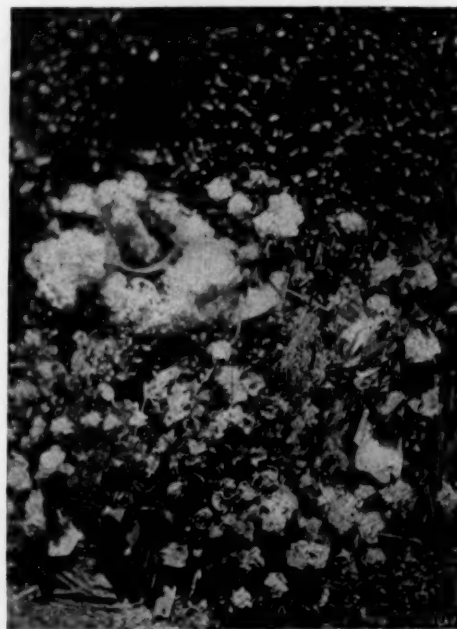
attended one of his concerts. It was shortly after Leo Cherniavsky's birthday—in the autumn of 1906. Ysaye was so deeply impressed with the boy's rendition of the Tchaikowsky concerto that he invited him to play on the following day before the students of the Vienna Conservatoire. The young artist created a profound sensation, and at the close of the program, when he went to Ysaye's studio to thank him for what he considered a great honor, the maestro replied: "We have you to thank. I wish that it were possible to repay you as you deserve, but I shall give you something that few people possess—my photograph autographed."

Leo Cherniavsky's warm and sympathetic interpretation and his brilliant technic were highly praised at that time by the conservative Vienna critics. Since that time, with his brothers—Jan, the pianist, and Mischel, the cellist—he has toured the greater part of the world, and will be heard throughout the United States and Canada this winter. His long tour begins in the early autumn on the Pacific Coast.

The first New York appearances of the Brothers Cherniavsky will take place at Carnegie Hall on Tuesday afternoons, January 16 and 23, 1917.

Flowers Received by Eleanor Spencer at Scheveningen Concert

The accompanying photograph does not show a corner of a tropical garden, as one might well imagine; the flowers are those received by Eleanor Spencer, the pian-



FLOWERS PRESENTED TO ELEANOR SPENCER AT THE SCHEVENINGEN CONCERT IN HOLLAND.

ist, when she appeared as soloist at the great Scheveningen concert in Holland. This concert is one of the important musical events in Europe during the summer season.

Aloys Kremer, a Pupil of Arthur Friedheim, Signally Honored

When Walter Knight, the manager and producer of "L'Enfant Prodigue," by André Wormser, which had a most successful revival run last season of over 100 nights in London, decided to bring his company to this country for the coming season, one of the problems that confronted him was the selection of a concert pianist who was thoroughly competent to play the piano obligato (a tremendous work) in conjunction with the orchestra. In the London production this part was performed by Landon Ronald with the Parisian cast, and Mr. Knight and Winthrop Ames, who with him will produce "L'Enfant Prodigue" at Booth's Theatre, New York, tried out over sixty pianists, none of whom came up to their severe requirements.

They were almost in despair when they applied to the well known European impresario, Paul Sybow, whose whereabouts they discovered through the MUSICAL COURIER's advertising column, and who is associated with the Friedheim School of Music, at Steinway Hall, New York. Mr. Friedheim recommended to Mr. Knight his former pupil, Aloys Kremer, Mus. Doc., who had studied with him in New York, Berlin and Munich, and in the latter city had achieved marked success as a concert pianist.

After Mr. Kremer had played the score for Messrs. Knight and Ames, they at once recognized his ability to interpret this difficult part, and his engagement immediately followed.

THE VOICE PROBLEM FROM A PHYSICIAN'S VIEWPOINT

By Irving Wilson Voorhees, M. S., M. D., Adjunct Professor in Fordham University, New York City

Vocal Nodules

Every throat specialist, in the course of his daily work, is at times consulted by singers who complain that they "simply cannot keep from catching cold." There is an inordinate tendency to hoarseness, especially at certain levels of the voice. This hoarseness comes on suddenly without apparent cause, does not seem to be related to exposure, and often subsides almost as suddenly as it came. There is constant fear that an attack will come on at some inopportune moment. An aria is dreaded because hoarseness may develop, and a "break" will reveal the singer's imperfection. Not a few singers with the above symptoms are treated by general practitioners of medicine, and also occasionally, one fears, by an unwatchful specialist, for "recurring laryngitis." The importance of taking plenty of time for diagnosis, and of studying the larynx thoroughly, needs to be emphasized again and again in working with singers. Even the most expert among men is not infallible, but it is the highest prerogative of the man of science to reduce error to a minimum. Error due to carelessness ought to be capable of reduction to the zero point.

Now this huskiness, hoarseness and general vocal instability in long standing cases are due not infrequently to no discoverable "laryngitis," as the term is ordinarily understood, but to a pathologic process on the vocal cords, which, for want of a better name, is called vocal nodule, singer's node, or, when Latinized, chondritis nodosa. These nodes have also been dubbed inelegantly and inaccurately, perhaps, but at least graphically, "corns on the cords." In origin they are not unlike the proverbial much to be regretted and complained of corn in that they are produced by what may be termed a mechanical insult. The foot restricted in its movements by a tight shoe, the toe cramped and confined by firm, unyielding leather, rebels against the insult, and, to protect itself, the skin heaps up millions of microscopic cells in certain little spots. This locus dolori constitutes a corn if on a toe, and a callous if located elsewhere on the foot. So much for the corn. Now, a vocal nodule is always the result of a like mechanical insult—that is, there is a disharmony between the vocal cord and its externals. One might as well face the fact in plain language, viz., every vocal nodule is the result of faulty vocal technic. This is a hard pill for many vocalists to swallow, for after years of untiring effort and at great cost to the individual and all those near to him, it is cruel to find that one's career is likely to be wrecked on the shoals of an improper conception of production of tone. However, the sooner this fact is discovered and acted upon, the greater the possibility that all is not yet lost and that vocal reconstruction is still possible. Some one is sure to say: "That cannot be true, for So and So is a great singer, and he has had these nodules removed several times with wonderful results after each operation." The great singer, yes; but the great artist, no. The great artist is one who has perfected himself in the knowledge of tone production and who has not sacrificed himself to the galleries. He will, in all human probability, never be annoyed by nodes on the cords.

Along the knifelike edges of the cords there are a few microscopic glands which secrete a small amount of mucus and pour it out of their tiny mouths as a lubricant. Now if the cords are very tightly squeezed together, obstruction of the mouths of the ducts leading from the gland cells to the surface takes place. Secretion keeps on piling up within this closed cell region, and we then have a tiny bulge or excrescence projecting beyond the free border of the cord. When the pressure within becomes great enough the tiny gland empties itself if the obstruction at the mouth is not absolute. One then sees upon examination a thread of viscid, mucoid material stretching across the space between the cords during quiet breathing. Certain vocal exercises, vocal rest, etc., may diminish the little retention sac to a point where it cannot be seen. The case is then "cured," and both teacher and pupil feel very proud of this victory. However, just so soon as the singer returns to his old habits of straining and pressing and squeezing, just so surely will the troublesome "node come back." In fact, it was never entirely gone, but was reduced to the point where it could give no more trouble so long as the cause of its origination became inactive. All this applies to the soft node, which, from a medical standpoint, is a simple, incomplete retention cyst.

Let us suppose, however, that the tiny mouth of the tiny gland remains totally obstructed, and the singer's squeez-

ing and pressing continue; we then have what is known as organization of the contents of the cyst into a firm, smooth, consistent, solid tissue. This is the true node, hard, firm and fibrous. No amount of vocal exercises can ever cause this kind of node to disappear entirely. Change of method of breathing, attack, etc., may render it of no great annoyance to the singer, who may "sing over" his difficulty, but in most cases the node must be removed by an extremely delicate surgical operation. Nevertheless, it is entirely useless for a throat surgeon to operate in such a case if the faulty technic continues, for the same cause that produced the first node will likewise produce the second, third or fourth. After removal of such a growth, the singer should commit himself into the hands of a scientific, conscientious, skilled teacher who understands the condition as here outlined, and who knows how to readjust the vocal mechanism. Removal is an extremely difficult procedure from the surgeon's viewpoint and is not unattended by risk, but "to sing or not to sing, that is the question," and there are many who willingly take the one chance that Fate proffers them.

Nodes occur on one or both cords, more commonly both if the condition is of long standing, which is likely. They act like little wedges between the approximated edges of the cords, thus rendering the voice hoarse and rough. Immediately upon removal the voice is again perfectly clear until and unless the nodes recur as described above.

An Artistic Reunion

This snapshot, taken at Woodstock, N. Y., shows the two cellists, Engelbert Röntgen (left) and Michael Penha,



ENGELBERT ROENTGEN AND MICHAEL PENHA.

who have met again after a separation of ten years. They are old friends and devoted admirers of each other's art. The informality of the picture is not its least charm.

Joseph Regneas Is Busy

Joseph Regneas, voice specialist and instructor of many of the most prominent singers before the public, is teaching a great deal this summer; many of the students are from the South and West, and he writes, "They keep me busy. They are serious people mostly, which makes the work interesting." His regular autumnal season begins Tuesday, September 5, following Labor Day, and it is apparent, from the applications already on file, that it will be a busy winter for Mr. Regneas. These applications come from every section of the country, showing the widespread reputation of this eminent voice authority.

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FOREIGN PUBLISHERS ARE ABOUT TO INVADE ENGLAND

American and French Firms to Reach Out for Market of Cheap Priced Classics—Indifference of English Publishers—Beecham Benefit Yields Generous Addition to Granados Fund

33 Oakley Street, Chelsea, London, S. W., July 28, 1916. }
Phew! It is very hot in these ending days of July. But London streets are full of interest, far more so, indeed, than in the piping days of peace. Now that the old "season" has disappeared into the limbo of useless and forgotten things; now, when everybody is doing something instead of wasting time in carping at the doings of the doers when the latter were in the minority; now, London is seen at her best. The men look cheery and as well kempt as ever, the women even more so. The women have found themselves. God bless them! But, by the way, this is a musical journal. My excuse for this bursting out is that this afternoon I took an hour or two off and went to sit in Hyde Park, ostensibly to read a Russian book which has fascinated me, really to watch the passersby. But—I seem to be getting off the rails yet once more. If I recollect aright, I sent you a letter the other day in which I promised not to write again for a few weeks, as I was going into the country. I have not been in a train for two years (and I do not own a motor car—this in case some cynic makes the obvious remark), so I am rather glad to get away for a week or two. It really is a case of escaping from music, for the Beecham opera season is to run on its elongated course until August 5. Pretty good, that—eh? I really do think that there is something to be proud of in the fact that this, the only non-conscript country at war (when war began), not only has been able to keep its opera going, but actually has founded in wartime a genuine opera in English. Beecham has done this and has founded his own audience as well. Is not that pretty good?

The Granados Benefit

Last Monday I went to see him do Mozart's "Il Seraglio" for the benefit of the children of Granados. Sir Joseph Beecham, father of Sir Thomas, paid the costs of the production, so that the entire receipts should go to the orphans. And, though the accounts had not been balanced yesterday when I saw Beecham's manager, yet there is no doubt that a very considerable sum was realized, for

the Beecham Theatre, the Aldwych, was very full indeed, with a kind of Covent Garden audience, and many sums of money were sent in to swell the balance by people who had no time to attend the performance. The performance was an extremely good one, for I do not believe you would find a Mozart conductor to beat Beecham anywhere. He was excellent. So were his "assistants" on the stage.

Foreign Publishers Invading England

Recently I have heard of the proposal of an important American firm of music publishers to annex the English market of cheap music by producing an edition which shall take the place of the Peters Edition; and at almost the same moment I heard that the French Government proposes to do the same thing through its Ministry of Fine Arts. In connection with this last there exists a department purely for propaganda, and again in connection with that, there was held in Edinburgh the other day an exhibition of music printed in France. When I heard the details of these two enterprises I did what in me lay to urge our native houses to interest themselves in the matter and to issue an English edition of the classics and such works as are published by Peters. But my head is not so soft as it was, and so I do not continue to bump it against the brick wall of the lack of enterprise of the English music publisher. He is entirely sui generis. No earthquake will move him from his everlasting idea. I know my suggestion means a large capital; but if English publishers, all save one or two, were backed by the Bank of England they would not budge, from a chronic habit of not budging.

German German and English German

My colleague, Ernest Kuhe, son of the well known pianist and teacher of a generation ago, went down to Margate the other day to see how Margate's music was progressing. The conductor there told him that when he recently announced a concert of Sullivan-German music, a subscriber tried to withdraw her subscription on the score that this was no time for German music! Of course Edward German was meant.
ROBIN H. LEGGE.

Julia Claussen in Tennessee

Julia Claussen is seen in the accompanying snapshot at the breach of one of the old Confederate canons on



JULIA CLAUSSEN AT LOOKOUT MOUNTAIN.

Lookout Mountain, Chattanooga, Tenn. The guns are in the same position as placed during the Civil War.

Florence Cavanaugh Is Active in Concert

Florence Cavanaugh, lyric soprano, is rapidly making a fine reputation for herself by the delightful and artistic singing she did as soloist with Nahan Franko and his orchestra at Willow Grove, Pa. She is at present with Arthur Pryor and his band at the Arcade in Asbury Park, N. J. On Sunday evening, August 13, she sang with a trio (of which Bertha Martin is contralto and Gertrude Hubbard is second soprano) before an audience of 1,600 people, and was enthusiastically received. It was necessary to sing two encores before the audience was satisfied.

Paul Reimers' Bar Harbor Program

Paul Reimers, the well-known Lieder singer, has just returned from Bar Harbor, Me., where he has been staying with Mr. and Mrs. James Speyer at their Bar Harbor summer home. While there, Mr. Reimers had occasion to appear at the Building of Arts in a joint recital with Gerda von Watjen and Carl Friedberg, at which he sang the following interesting program: "Amarilli," Caccini

(sixteenth century); "Come Again" Dowland (seventeenth century); "It Was a Lover and His Lass," Thomas Morley (sixteenth century); "Après un reve," Faure; "Cythere," Poldowski; "Le Miroir," Ferrari; "Fantoche," Debussy; group of international folk songs.

Before going to Bar Harbor, Mr. Reimers was the guest for a fortnight of Mr. and Mrs. Thomas Hastings at their Adirondack camp at Upper St. Regis Lake. After attending to some business in town, Mr. Reimers will return to Southampton, L. I., where he is staying for the summer and early fall with Mr. and Mrs. Steven Pell.

Skovgaard Finishes Big Tour

On July 19 Skovgaard, the Danish violinist, finished his tour, consisting of 151 engagements, and went straight to San Francisco, Cal., where he is spending his vacation.



AXEL SKOVGAARD,
Danish Violinist.

THE ATTITUDE ON "STANDARDIZATION"

As Shown at the Meeting of the California Music Teachers' Association in State Convention at San Diego—Submitted by Albert Elkus at the Request of the Board of Directors of the State Association

The discussion at the meeting was merely a formal résumé of the informal discussion that has been going on for many months. It was not the temper of the meeting that the matter should come to an actual vote. Current opinion believed that, had an actual vote been taken on standardization by examination, it would not have carried, the general temper of the meeting not being convinced of its practicability.

Elizabeth Simpson, of Berkeley, summarized the arguments in favor of such "standardization"; Mr. de Zielinski, of Los Angeles, summarized those against. It can be stated that there is no doubt at all that the general standard of music teaching throughout the State must be raised. There has not as yet (and there is doubt as to whether or not there can ever be) presented a method of standardization of music teaching which can be sufficiently fair and broad in all of its different phases to succeed in carrying the conviction which would be necessary to commend it.

In the first place, it must be kept in mind that the Music Teachers' Association by no means comprises a majority of the music teachers of the State, and that the organization is not sufficiently authoritative to impose its own restriction on the general music teaching activity of the State.

In the second place the general feeling is that an activity cannot be standardized until it standardizes itself. This last was the case with the American Guild of Organists, who, when their actual work had become standardized of itself, were able to impose proficiency in these general standards for membership in their organization. At the present time the teaching of music in all its various branches and phases has not become standardized, and there is no angle from which one can make a system of examinations that will not work a hardship on certain branches of music teachers, as well as having a tendency to narrow the general line of development of music existent in this State.

It was brought out at the convention that the schools are occupying themselves to a great extent with the funda-

mentals of music, and hope is expressed that as the years go by the general standard of music among people in general will be raised, thus demanding a raise in the standard of the music teacher. It is an apparent fact that the standard of music teaching today is higher than it was five years ago, and there is no doubt that the standards will continue to raise in the same degree.

The temper of the convention, however, was very strong; that all means should be adopted to raise the standard of our music teachers by education, that every line of development possible for broadening and educating the members of the Association should be adopted and pursued with the utmost energy. In other words, a campaign should be made for standardization by education rather than standardization by examination. It must be called to the attention of those of the believers in standardization by examination, that such a process would by no means prevent the incompetent from teaching in the State, and that an appeal by law to the State legislatures would be met with a violent opposition as an infringement on the rights of the individual. The case of the music teacher is not analogous to that of the doctor or the lawyer, for, in the former case, the concern is one of actual life and death, and in the latter case one which the State has a right to standardize on the basis that attorneys are a part of the State's legal machinery which has already in itself become standardized. It is a significant fact that no two plans of "standardization" have agreed in themselves as to the manner of working out.

All in all, there was evident throughout this meeting a definite distrust of examination methods and the fear that such process of examination might grow to such narrow restrictions as to form a barrier to free musical development. In other words, there seems to be too much danger in summarizing from the past instead of leaving an open road for the future. It was in this frame of mind that there seemed to be no initiative to bring the question to an actual vote. However, it can be confidently stated that had a motion for standardization by examination been presented it would have been decisively defeated.

AN OPEN AIR HARP RECITAL

Annie Louise David Appears Before Vast Audience in Greek Amphitheatre at Berkeley, Cal.

On Sunday afternoon, July 16, in the presence of an audience numbering over 5,000, Annie Louise David, the New York harpist, was presented in recital by the music department of the University of California. Mrs. David was assisted by Gabrielle Chapin-Woodworth, soprano, of San Francisco, and Mildred Turner, accompanist.

The program offered by Mrs. David and her associates

contained many novelties, and the artists were most cordially received by their thousands of auditors. The wonderful Greek Theatre, with its lovely environment, not to forget the fine acoustics of the vast open air auditorium nestled among the trees in the Berkeley Hills, has become the center of many musical activities that draw liberal patronage from San Francisco and the bay cities.

Annie Louise David attracted one of these large and appreciative California audiences, her work meeting with hearty approval on this impressive occasion.

After the recital the artists were tendered a reception at the Faculty Club.



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The Russian
Pianist

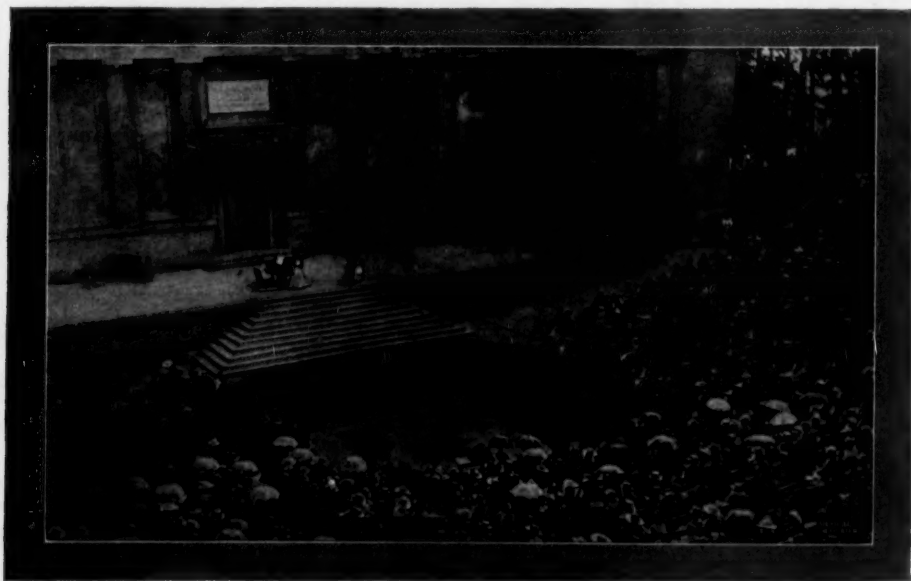
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AT THE OPEN AIR GREEK AMPHITHEATRE, BERKELEY, CAL.

Pictured above is a portion of the immense audience, numbering over 5,000, listening to Annie Louise David, the New York harpist; Gabrielle Chapin-Woodworth, the San Francisco soprano, and Mildred Turner, accompanist. This delightful open air recital was given on Sunday afternoon, July 16, under the auspices of the music department of the University of California

CLARA NOVELLO DAVIES OFF FOR ENGLAND

Accompanied by Fay Evelyn, English Soprano, She Will Spend a Fortnight—Novello Premiere at Gaiety Theatre on September 11

Clara Novello Davies, the celebrated "voice liberator" of London and New York, is going to England. Although her time is more than taken up in New York with her



CLARA NOVELLO DAVIES, "Voice liberator" of New York and London, who sails for England on August 25 for the premiere of her son's latest musical comedy.

influx of pupils and artists, she has made arrangements to steal away for several weeks. Casting aside all fears of a perilous trip across, she is making the voyage principally to see her son once again, and be present on the opening night of his latest musical comedy, "Theodore and Co." at the Gaiety Theatre, September 11. Mme. Davies' mother love is very strong, and it is said that mother and son simply live for one another.

Mr. Novello has been more than successful as a composer, besides having been engaged by Grossmith and Lorillard to write the musical comedies for the Gaiety for the next four years to come. It is said that if the present production is a success, arrangements will be made immediately to bring the entire company and Mr. Novello to New York the following fall. Recently—so the story goes—Mr. Grossmith ran over to the Novello home and told young Ivor that he wanted two more songs for the production. The young man rolled up his sleeves and got to work, and inside of three-quarters of an hour the new numbers were finished. By 12 that same night the chorus had mastered them perfectly. Moral: "The English are not as slow about doing things as we think."

Fay Evelyn, the charming young English soprano, who came over to New York a year ago with her teacher, will

return on October 1 with Mme. Davies. Miss Evelyn possesses a beautiful voice, delighting every one who comes within her radius. She had much success during the previous winter, and is now facing a very busy 1916-17 season. Arrangements are being completed to give her New York recital about the middle of the season. As soon as she returns to New York, she will go on a tour with Mme. Davies and her choir of young women, in which she will act as principal soloist. This tour will take her into the West and Canada. Miss Evelyn has all the requirements of a successful singer—voice, personality and an unusually attractive appearance. She is also one of the active members of the "Instrument Fund Committee" of which Mme. Davies is the chairman.

Not long ago Mme. Davies shipped 200 musical instruments to the lads at the front, and the following letter was recently received from one of the boys who derived some happiness through her thoughtfulness. It runs as follows:

"Your most welcome gift of two mouth organs received yesterday. You cannot imagine the enjoyment we lads had last evening with the music. I supplied them with your two organs. They have all asked me to thank you. You



FAY EVELYN,

The charming young English soprano, who returns from England about October 1 to fill early fall engagements.

have given them a little enjoyment. Wishing you and your associates the greatest success, also thanking you from the bottom of my heart, for granting me my desired wish, I remain,

"MICHAEL GORDON, 1791, Battery 169."

Mme. Davies will resume her classes on October 1 at her studio, 519 West End avenue, New York.

Albany Concert Courses

Albany, N. Y., August 16, 1916.

A second subscription concert course, to be managed by Katharine O'Reilly, the only woman concert agent in this section, will be offered this season at the Hall. Miss O'Reilly will present these artists: Emmy Destinn, assisted by an artist to be named later; Yolanda Mero and Rudolph Ganz in a two-piano recital; John McCormack and assisting artists, and Jeska Swartz-Morse and the Cincinnati Symphony Orchestra.

Ben Franklin will also have a subscription concert course at the Hall, presenting Percy Grainger, Efreim Zimbalist, Julia Culp, Pasquale Amato and others. In Troy the Chromatic concerts are resumed for the twentieth season, with Fritz Kreisler, Oscar Seagle and Guio-

mar Novaes, Mr. and Mrs. Ossip Gabrilowitsch and Elena Gerhardt as artists.

Edgar S. von Olinda has been singing at Diamond Point (Lake George) church services, Henry Holden Huss, of New York, being at the organ.

Mr. and Mrs. George Yates Myers are cruising through the Great Lakes with their family.

Katharine Frazier, harpist, goes to New Haven this fall to reside. E. V. W.

Alice E. M. Svenson Sings at Asbury Park

Alice E. M. Svenson, who possesses a delightful contralto voice, has been active during the past season in Worcester, Mass., singing at a number of musicales and public concerts and meeting with excellent success. She is at present at Asbury Park, N. J., at the Hotel Columbia, and on Sunday evening, August 13, she gave a group of songs before a large audience. The aria from "Samson and Delilah" was sung with such success by Miss Svenson that an encore was demanded, and "Where My Caravan Has Rested," by Lohr, was given.

The Madrid Symphony Orchestra gave, at their annual series of concerts, first local hearings of many works—viz., Strauss' "Don Quixote" and "Heldenleben," Stravinsky's "Firebird," Manuel de Falla's "Noches en los Jardines de Espana" (Nights in Spanish Gardens), Maurice de Lara's tone poem, "Las Colforas" (part of his "Orestes Trilogy"), etc.

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cato tones, dis-
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